

# MUSICAL AMERICA

Edited by

John F. Freund

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## MRS. BEACH PLAYS IN HER OWN SYMPHONY

COMPOSER IS PIANO SOLOIST AT  
PITTSBURG ORCHESTRA  
CONCERTS.

Her "Gaelic" in E minor, an Intelligent and Musically Composition, Well Rendered—Paur Gives Schuett's Paraphrase on "Die Fledermaus."

PITTSBURG, Dec. 30.—The concerts of the Pittsburgh Orchestra last evening and tonight drew great audiences, not only because of the excellence of the programme offered, but because Mrs. H. H. A. Beach played in her own "Gaelic" Symphony in E minor. Mrs. Beach has been a concert pianiste since her debut in Boston in 1883. Her symphony is based on Gaelic themes, is in four movements, and is dedicated to Emil Paur, who brought it out with the Boston Symphony in 1886.

Mrs. Beach played exceedingly well, first a concerto in G minor, by Saint-Saëns, then her own composition, and finally the Vorspiel from "Die Meistersinger." She has considerable technical skill and good attack and plays with feeling and intelligence. Her own composition shows much skill, a great amount of talent, and gives every evidence of a thorough knowledge of the technicalities of music.

So far as the Pittsburgh Orchestra was concerned, it played, as it always does, well and with intelligence, its numbers being Mendelssohn's overture, "Fingal's Cave"; Liszt's symphonic poem, "Les Preludes"; Brahms's "Rhapsodie," op. 19, and a paraphrase by Schuett on Strauss's "Die Fledermaus."

## REORGANIZE CHORAL SOCIETY.

### Washington Organization Undergoes Many Changes of Importance.

WASHINGTON, D. C., Jan. 2.—The Choral Society, of which Bernard R. Green is president, will be completely reorganized. Sydney Lloyd Wrightson has been named as chairman of the concert committee. The other committees selected at a recent meeting will consist of:

Chorus committee, Otto Luebker, chairman; Miss Marie A. Kuhn, vice-chairman; John Roberts, Miss Alys Bentley, Stasius Meade; committee on public support, David Selke, chairman; Miss Alys Bentley, Bernard R. Green, Mrs. Berenice Thompson, Sydney Lloyd Wrightson; committee on lectures and entertainments, William Bruce King, chairman; Otto Luebker, Sydney Lloyd Wrightson, David Selke, William Bruce King, Miss Alys Bentley.

### Tiersot Praises Montreal Girl.

MONTREAL, Dec. 20.—Julien Tiersot, librarian of the Paris Conservatoire, who has been lecturing at Harvard and elsewhere, gave a conference with vocal illustrations on *La chanson populaire française* in Montreal last month. He was accompanied at the piano by Blanche Hardy, daughter of Edmond Hardy, who is well known as the director of the "Harmony Band." Blanche Hardy is one of the most intelligent accompanists in this city, and Mr. Tiersot complimented her father in unequivocal terms for her brilliant achievement.



MISS OTIE CHEW.

This young English violinist, a pupil of Joachim, is now appearing in concerts in this country with leading organizations. Since 1891, when she won a scholarship at the Royal College of Music, London, she has worked her way to a most enviable reputation in the musical world. She is considered an artist of the first rank. (See page 4.)

## SCHEEL LEADS IN BALTIMORE.

Campanari and the Philadelphia Orchestra Favorably Received.

BALTIMORE, Dec. 27.—The Philadelphia Orchestra, under the direction of Fritz Scheel, made its first appearance here this season at the Lyric, Signor Giuseppe Campanari being the vocalist. He sang the monologue from "Andrea Chenier" and an aria from "Figaro."

The orchestra played the "Sakuntala" overture, Tschaikowsky's Fourth Symphony, and Strauss' "Tod und Verklärung." The Tschaikowsky Symphony, which was splendidly played, attracted the most attention, though Strauss' tone poem, which is probably the heaviest and most dramatic work played by the Philadelphia Orchestra, created considerable comment.

## MOZART CLUB'S CONCERT.

Pittsburg Organization Sings "The Messiah" with Orchestral Aid.

PITTSBURG, Dec. 29.—The Mozart Club sang "The Messiah" at Carnegie Hall last night before a great audience, the attraction being the Pittsburgh Orchestra, assisted by Mrs. Corinne Moore Lawson, soprano; Mrs. Alice Sovereign, contralto; Mr. Brockett, tenor, and Frederic Martin, basso. The score of the oratorio had been cut considerably, reducing the time of delivery materially. The chorus sang with surety and enthusiasm, its tone being solid and full, but occasionally the tempo dragged.

Mrs. Lawson proved a fine soprano, and Mrs. Sovereign sang with sincerity and dignity, as did Mr. Brockett and Mr. Martin.

## GADSKI TO LEAVE AMERICA FOR GOOD

SAID TO BE DISAPPOINTED AT NOT  
GETTING CONTRACT WITH  
CONRIED.

Says He Offered Salary Less than That Paid By Maurice Grau—To Sing in Ring Cycle in Covent Garden, London.

Mme. Joanna Gadski has announced her intention of leaving America at the expiration of her concert tour in the spring, not to return. This determination is said to be due to her disappointment at not being engaged for the Metropolitan Opera House—a difference in the ideas of salary between the singer and Director Conried, being the cause.

After singing in Boston, Madame Gadski will fill engagements for sixty concerts in different parts of the country, concluding her season at the Cincinnati Musical Festival. Early in May she will sail for Europe.

At her apartments in the Hotel Cambridge, New York, surrounded by beautiful hothouse flowers, the singer told her plans and reasons which led her to renounce appearing again here in opera in the many rôles in which she became famous.

"Why should I go backward?" demanded Madame Gadski. "Why should I accept offers at half what I received under Grau? If I am to go backward instead of forward wherefore all my study and painstaking? It is said that I sing in Europe at prices lower than here. True, but there are many reasons why. There a singer is engaged by the year and sings only in one language, while here I sing in my rôles in French, Italian or German, as the case may be."

"I have no reason to desire leaving America. On the contrary, it is here where I have won my triumphs and where I have a host of friends. But under present conditions there is nothing left for me to do. Mr. Conried seems to think it is good business to reduce his complement of stars, and now he has only Eames and Nordica. I do not feel that I can consistently lower the standard I have raised and which Mr. Grau never questioned, so that is why I am saying goodbye, but I hate to go."

Madame Gadski, in May, will go to London, where she will sing in the Ring Cycle at Covent Garden, and from there to Munich, Berlin, Frankfurt-on-Main, and so on through the big cities of Europe.

"In any case," said Madame Gadski in parting, "we do not need the money, as my husband has a good business and the returns from my last concert tour are more than double what I would have had had I continued to sing in opera. I want to say 'farewell' and to thank everyone who has been good to me."

### "Der Freischütz" in Halifax, N. S.

The first production of "Der Freischütz" in Canada will be given by the Operatic Class of the Weil School of Music, of Halifax, N. S. There will be five performances at the Academy of Music, beginning Tuesday, January 9. The opera will be given in its entirety. The rendering of the opera will be done without the slightest interference with the other work of the school, which is one of the leading musical establishments in the Dominion. Mr. Weil is to be commended for the excellent work he is doing.



## FEARS FOR SAFETY OF JOSEF LHEVINNE

NO TRACE OF RUSSIAN PIANIST,  
WHO LEFT MOSCOW FOR  
BERLIN.

Manager Warren Cab'es in Vain to Locate Musi-  
cian Who Is Under Contract to Perform in the  
United States.

Considerable mystery surrounds the whereabouts of Josef Lhevinne, the young Russian pianist, who is under a contract for a tour of the United States, and who was last heard of in Moscow.

John Warren, his manager, has been using the cable in a vain effort to locate the missing musician. He was to have been in Berlin last week and unless he is located soon, many of his engagements will have to be cancelled. Mr. Lhevinne is a protégé of Wassily Safanoff, the conductor, who arrived in New York December 30 to conduct six concerts for the Philharmonic Society. After his engagement with that organization, Herr Safanoff had planned to accompany the young Russian on a part at least of his tour through the United States.



JOSEF LHEVINNE.

This Moscow virtuoso was due to arrive this week for an American concert tour, but it is feared that he has met with harm on account of the Russian disturbances.

As professor of the piano in Moscow, Mr. Lhevinne obtained a leave of absence which enabled him to leave Moscow December 20, which, under ordinary circumstances, would have given him ample time to reach Berlin early last week. Warned by the troubles in Moscow of late, Herr Safanoff and Mr. Warren advised the pianist to leave that city immediately. He replied that he did not believe the revolution would come to a crisis, and that he would stay until his leave of absence was effective.

Just before starting, however, Mr. Lhevinne wrote that the troubles were becoming more serious, and that he had arranged to leave Moscow immediately. He was to have cabled his arrival, but no word has as yet been received from him. Messages were sent to Berlin, Vienna and Hamburg and a vain attempt was also made to reach Moscow.

### Canadian Tenor Sings Solo at Paris Funeral.

PARIS, Dec. 30.—Rodolphe Plamondon, the Canadian tenor, sang at the funeral of the Hon. Mr. Prefontaine, in the historic Church of the Madeleine to-day. The service was largely attended by a distinguished gathering of English and French state officials. Mr. Plamondon was a member of the church choir which rendered the impressive music incidental to the service.

### Opera Delights New Orleans.

NEW ORLEANS, Dec. 29.—The opera performance delighted an enthusiastic audience here last night when "Ballet du Printemps," "Paillasse" and "Cavalleria Rusticana" composed the bill. M. Lucas sang Turidu in Mascagni's opera, and the leading figures in "Paillasse" were M. Leprestre, M. Baer and Mme. Walter-Villa. The feature of the evening, however, was the ballet in which Mme. Stella Bossi scored a decided success.

## H. G. TUCKER'S ORGANIZATION GIVES INTERESTING CON- CERT IN JORDAN HALL.

Tschaikowsky's "Pilgrim's Song"  
Arouses Much Enthusiasm, and  
Elgar's "The Snow" Pleases  
Audience Exceedingly.

BOSTON, Dec. 28.—The Boston Singing Club, under the direction of H. G. Tucker, gave a concert last night in Jordan Hall. The club was assisted by Gwyllym Miles, barytone; Louis Black, tenor; Grace Bullock, soprano, and Mary B. Chandler, accompanist, and an orchestra under the direction of Carl Barleben.

The programme consisted of Bach's cantata, "Thou Guide of Israel"; part songs, Brahms' "The Hunter," Tschaikowsky's "Legend," Macfarren's "The Sands of Dee"; anthems, Parker's "Far from the World," Elgar's "The Snow"; the barytone solo and chorus from "The Barber of Bagdad" by Cornélius; a group of songs for tenor by Gaston Borch, and songs for barytone by Foote and Tschaikowsky.

Last evening's programme was an uncommonly good one, and skilfully arranged, with most of the choral numbers coming in the first half of the evening, and the solo numbers sustaining the interest in the latter half. The performance of the chorus was in general smooth, conscientious, and animated, altogether creditable. The voices sounded fresh, and Elgar's part song for women's voices, which was accompanied by violins and piano, was sung with much delicacy.

The solo singers gave manifest pleasure. Mr. Black sang Borch's songs with good enunciation and appropriate sentiment. The songs themselves pleased the audience, being of light quality and tuneful. Mr. Miles gave, as usual, a thoroughly musical performance, singing with much taste, good tone and diction. Tschaikowsky's "Pilgrim's Song" aroused the most enthusiasm.

### BESSIE ABBOTT TO SING "MIMI."

Road Company Strengthened by Addition of Mme. Eames.

Mr. Conried is to introduce Bessie Abbott at the Saturday matinée January 20 as Mimi in "La Bohème." She will sing with Signor Caruso and the regular cast, as Mr. Conried wishes her to have every chance of success.

Mr. Conried has decided to strengthen the opera company for its road tour and Saturday made a contract by which Mme. Eames was added to his list of prima donnas for the three weeks season. Mme. Eames, who is to sing with the company here until February 10, will make a short concert tour and rejoin the opera company in Baltimore on March 17.

Signor Campanari has been added to the barytone list and will appear in fifteen performances.

### A New Organ Opened in Philadelphia.

PHILADELPHIA, Dec. 30.—An interesting recital was given in the Second Presbyterian Church at Twenty-second and Walnut Streets, last Friday evening, when a new \$26,000 organ, operated entirely by electricity, was dedicated.

Those who took part were David Wood, the celebrated blind organist of St. Stephen's P. E. Church, who played Bach's Prelude in E flat and Mendelssohn's Sonata in F minor; Henry Gordon Thunder, organist of the Second Church, who displayed the compass of the different stops and mechanical combinations. William Stansfield, organist of St. James' P. E. Church, who played several numbers, and Richard Henry Warren of St. Bartholomew's Church, New York, who rendered an improvisation and a Processional March by Wagner. Mrs. Stewart and Miss Clara A. Jorum, both of the Second Church, sang before a large audience, which evidently enjoyed and appreciated the programme.

### Chamber Music Delights Boston.

BOSTON, Jan. 2.—Timothee Adamowski and his associates of Boston were heard in the pleasing chamber concert at Chickering Hall last Sunday. The quartet consisted of T. Adamowski, first violin; Gustav Struber, second violin; Max Zach, viola, and J. Adamowski, violoncello. Antoinette Szumowska played a nocturne and valse from Chopin and the spinning song from "The Flying Dutchman," arranged by Liszt.

## SEMBRICH THRILLS STAD PHILADELPHIA

SINGER'S ONLY RECITAL THERE  
PROVES OVERWHELMINGLY  
SUCCESSFUL.

Old Opera Airs, Classical German and American  
Songs Constitute a Most Interesting Programme.

ACADEMY OF MUSIC, Philadelphia, Dec.  
30.—Song recital of Mme. Marcella Sembrich. The programme:

I—OLD OPERA AIRS AND SONGS.  
"Laserva Padrona".....Pergolese  
"Nymphs and Shepherds".....Purcell  
"C'est mon ami".....Marie Antoinette  
Andenken .....Beethoven  
"Fingo per mio diletto".....Author unknown  
XVIII century

II—CLASSICAL GERMAN LIEDER.  
"Du bist die Ruh," "Die Forelle," Schubert  
"Röselein, Röselein," Frühlingsnacht  
Schumann

Nachtigall, "Roselein dreie".....Brahms  
III—MODERN MISCELLANEOUS SONGS.  
"Si mes vers avaient des ailes".....

Reynaldo Hahn  
Milkmaid's Song.....Horatio Parker  
"A Maid Sings Light".....Edward MacDowell  
Verborgenheit.....Hugo Wolf  
"Ich glaub', lieber Schatz".....Max Reger  
"Ich trage meine Minne," "Ständchen,"  
Richard Strauss

Mme. Sembrich's only song recital in this city this afternoon attracted a tremendous audience to the Academy of Music. That the famous soprano fulfilled every expectation of the music-lovers present was evident, for she was overwhelmed with applause and floral offerings. Her voice, flawlessly brilliant and wonderfully pliant, was heard to the greatest advantage.

The first part of her programme was devoted to old opera airs and songs, Purcell's "Nymphs and Shepherds," composed for a tragedy by Shadwell, being the gem of the five songs. Classical German songs formed the second part. The third, in which American-composed songs by Parker and MacDowell alternated with those of Strauss, Reger and Hahn, was especially enjoyable.

### RELIGIOUS SCHOOL OF MUSIC.

Catholics Back Plan to Produce a Number of High-Class Oratorios.

Archbishop Farley and a great many prominent Catholics in New York are putting on foot a plan to produce a number of religious dramatic oratorios of the highest possible class. It is planned to develop a religious school of music.

The Dramatic Oratorio Society was organized several years ago and has worked along unpretentious lines until last spring, when it produced the oratorio "St. Mary Magdalen," by Stainer. It is planned to reproduce this oratorio and to include about six others in their repertory.

The oratorio society is under the direction of Selma Kronold, who was one of the stars at the Metropolitan Opera until her conversion to the Catholic faith several years ago.

Mme. Kronold has received financial backing from the clergy and many prominent Catholic laymen in the work she has undertaken. Mrs. Craigie (John Oliver Hobbes) will lecture on January 11 at St. Francis Xavier's College for the benefit of this musical undertaking.

### Weingartner on His Way to America.

Felix Weingartner, the famous German conductor, who visits this country for one month on Mr. Damrosch's invitation, sailed for America on December 30 on the *Carmania*. He will begin rehearsing immediately on arriving here, and he will make his first appearance in New York on Sunday afternoon, January 14, and Tuesday evening, January 16, with the New York Symphony Orchestra. The programme will consist of Mendelssohn's Scotch Symphony, Loeffler's "La Mort de Tintagile," and Schilling's "Das Hexenlied," recited by David Bispham. Mr. Loeffler will play the viol d'amore obligato to his own composition.

### Mr. Severn to Lecture on Smetana Trio.

There will be a change of programme at Edmund Severn's next "Sonata Talk" which takes place at the Severn Studios, 131 West 56th Street, on January 9th at 3:30 P. M.

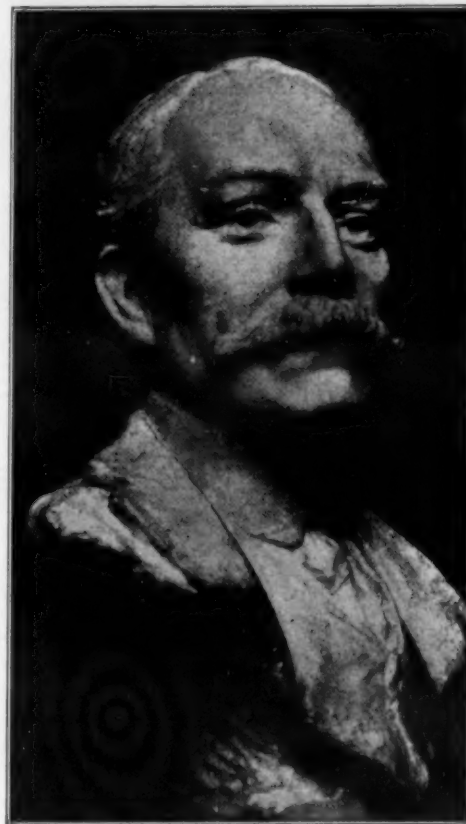
Instead of the French sonata, the Smetana Trio, op. 15, in G minor will be analyzed and performed.

Mr. Severn will be assisted by Paul Kefler, cellist, and Mrs. Severn, pianist.

## ELGAR CONCLUDES BIRMINGHAM LECTURES.

The English Composer Says Strauss  
Could Write a Great Symphony  
if He Chose.

LONDON, Dec. 23.—Sir Edward Elgar concluded his lectures at Birmingham University on December 13, and his closing address contained some interesting opinions on "absolute music." The symphony without a programme he held to be the highest form of the art. Richard Strauss, he thought, could give us a symphony to rank with or above the finest if he chose. A good symphonic poem, he said, was much better than a poor symphony, and it did not follow, because of the attention given by Strauss and others to the former, that the symphony was in danger of dying out.



SIR EDWARD ELGAR.

The bust in this year's Royal Academy, in London, by Percival M. F. Hedley, is a striking characterization of the great English composer.

(From the London Musical Standard.)

A bust of Sir Edward Elgar, in bronze, modelled by Percival M. F. Hedley, was an interesting feature of the exhibition at the Royal Academy this year. A photograph of the plaster model, reproduced by the *Musical Standard*, shows that the artist has happily grasped his subject.

### Maud Powell's Coming Recital.

The only New York recital of Maud Powell will be given January 11, at 3 o'clock, in Mendelssohn Hall, under the direction of Julius E. Francke. The programme:

Sonata E flat major, op. 18.....Strauss  
Miss Powell and Mr. Epstein  
Adagio and Allegro.....Bach  
Variations Serieuse .....Corioli  
Fugue .....Rust  
Indian Melodies (3).....Arthur Farwell  
Witches' Dance .....Paganini  
Humoresque .....Dvorak  
Valse Capriccio .....Wieniawski

### Symphony by an American Played at Monte Carlo.

PARIS, Dec. 30.—Henry K. Hadley's symphony, "The Four Seasons," to which was awarded the Paderewski prize for an orchestral work four years ago, was played in the Cercle des Etrangers at Monte Carlo at the fourth classic concert under the direction of Léon Jehin on December 14. Mr. Hadley has been studying in Paris and Germany for a year or more, and is acquiring experience both as composer and conductor. In February he will conduct concerts of the Kaim Orchestra in Munich and Mannheim, and will produce a new symphony of his own composition.

The charming sonata for violin and piano which Prof. Willy Hess and Sigismund Stojowski played at the first concert of the Boston Symphony Quartet in Mendelssohn Hall, New York, on Tuesday evening, was a novelty to New York. It is Mr. Stojowski's Opus 13, and was written in 1893 and published in 1899. It is dedicated to the composer's first teacher, the venerable Zelenski of the Cracow Conservatory.

## FRIDA ASHFORTH DE CEBELE

135 EAST 18th STREET, NEW YORK

TEACHER OF	
BESSIE ABBOTT	(Paris Opera)
SOPHIE TRAUBMANN	(Metropolitan Opera Co.)
HARRIET BEHNÉ	(Berlin Opera Co.)
KATHRIN HILKE	(The Cathedral, N. Y.)

H. G. TUCKER  
Concert Pianist and Teacher  
6 Newbury Street, Boston



## BLUMENBERG'S DEFENSE IS KNOCKED OUT

JUDGE BISCHOFF SUSTAINS THE DEMURRERS OF THE MUSIC TRADES CO. AND JOHN C. FREUND, TO THE PLEAS OF JUSTIFICATION MADE BY MARC A. BLUMENBERG AND THE MUSICAL COURIER CO., IN THE SUITS BROUGHT AGAINST MR. BLUMENBERG AND THE MUSICAL COURIER CO. IN THE SUPREME COURT FOR \$100,000 AND FOR \$50,000 DAMAGES RESPECTIVELY, FOR LIBEL.

For many years past, Marc A. Blumenberg, editor of the *Musical Courier* and *Musical Courier Extra*, has seen fit to publish a number of attacks upon The Music Trades Co., publishers of *The Music Trades*, and also upon the Editor of that paper, John C. Freund.

The Music Trades Co., as well as Mr. Freund, bore the brunt of these attacks in patience, without any reply whatever, until they assumed a virulent character and contained specific charges over Mr. Blumenberg's name. Then, both The Music Trades Co., the principal owners of which are also the principal owners of *MUSICAL AMERICA*, and Mr. Freund, determined to appeal to the law.

The Music Trades Co. brought a civil suit in the Supreme Court for \$100,000 damages, while Mr. Freund also brought suit in the Supreme Court for \$50,000 damages.

To these suits Mr. Blumenberg and the Musical Courier Co. interposed answers, which answers contained what are called "pleas of justification." A plea of justification is supposed to contain facts which tend to establish the truth of a libel, and if that plea is sound, and is sustained by proof, of

course it would follow that the parties sued for libel would be entitled to a verdict in their favor.

Counsel for The Music Trades Co. and Mr. Freund, Messrs. Bullowa and O'Connell, demurred—that is, took exception—to the answers of Mr. Blumenberg and the Musical Courier Co., on the ground that, assuming everything said in the answers was true, they were wholly insufficient, in law, as a defense to the libels sued on.

The demurrers were argued before Mr. Justice Bischoff, of the Supreme Court, by John J. O'Connell, for The Music Trades Co. and Mr. Freund, and by Benjamin F. Einstein and Alfred F. Seligsberg, on behalf of Mr. Blumenberg and the Musical Courier Co.

On January 3d, Judge Bischoff rendered his decision, sustaining the demurrers in both cases, with costs, but with leave to the defendants to interpose new answers in twenty days, upon payment of the costs.

In the litigation which is in progress on the part of The Music Trades Co. and Mr. Freund against Mr. Blumenberg and the Musical Courier Co., this decision against Mr. Blumenberg and the Musical Courier Co., by a judge of such eminence, speaks for itself.

## REISENAUER GIVES HIS FIRST RECITAL

PIANIST DELIGHTS NEW YORK AUDIENCE BY BRILLIANCY OF HIS PLAYING.

Programme of Great Scope, Ranging from Mozart's *Fantasia in D minor* to Mendelssohn's "Lieder ohne Worte."

Alfred Reisenauer gave his first piano recital in Mendelssohn Hall, New York city, on January 2, his opening number being the prelude and fugue in D, from Bach's

"There were no new offerings in his list, and nothing unconventional except the arrangement of the pieces. Bach began it, but it was the legitimate Bach; not a transcription of an organ fugue, but the prelude and fugue in D from the 'Well-Tempered Clavichord,' and this was commendable. The two familiar Scarlatti sonatas, so-called, which seem to be the only surviving relics of that old master, followed; and then came an unhackneyed piece, a *Fantasia in D minor* by Mozart, a gem of rare loveliness. All this music was adapted to the clear and limpid style of play which Herr Reisenauer commands to perfection. Like Herr d'Albert, however, he began to storm in the next number, Beethoven's rondo capriccio in G major, op. 129. 'Rage over the loss of a groat,' the composer playfully called it. Ought such a rage be so momentous a thing as our modern pianists with thews of Anakim make it? Scarcely."

## SAFONOFF HAS BUSY TRIP

HE DIRECTS ABOUT FORTY AMERICAN CONCERTS IN FEWER DAYS.

Will Receive \$1,000 Per Night from New York Philharmonic Society—His Tour with the Russian Symphony Orchestra.

Wassily Safonoff arrived in New York last Saturday on the Celtic. The Russian conductor will lead six concerts of the New York Philharmonic Society at \$1,000 per night. The concerts will be given on January 5, 6, 12, 13, 19, and 20.

On January 27 he will open in Boston a tour, under the management of John Warren. With him will be Josef Lhevinne, the pianist. The tour is backed and financed by members, past and present, of the Russian Embassy in Washington, and was arranged for last summer in Portsmouth during the Peace Conference.

M. Safonoff is here in his third visit to conduct the New York Symphony Orchestra in six concerts, and will afterward make a tour with the Russian Symphony Orchestra. He was much alarmed to learn of the rioting in Moscow, but on reaching his hotel, the Netherlands, was reassured by a cable message from his wife that there was no danger.

At the forthcoming concerts of the New York Philharmonic, at which Wassily Safonoff will conduct and Josef Lhevinne will be the piano soloist, the Mason & Hamlin piano will be used. It will be also exclusively used on the tour which Safonoff and Lhevinne will make.

### Fritzi Scheff in a New Production.

A new light opera for Fritzi Scheff was contracted for Wednesday by Charles Dillingham with Victor Herbert and Henry Blossom. She will use it in her starring tour the season after next, after completing her engagement in "Mlle. Modiste."



ALFRED REISENAUER.

This celebrated pianist gave a New York recital Tuesday evening, at which he aroused in his audience great enthusiasm.

"The Well-Tempered Clavichord." He followed this by two sonatas by Scarlatti, and a *Fantasia in D minor* by Mozart. He also played Beethoven's "Rondo Capriccio" in G major, op. 129, Mendelssohn's "Spring Song," Chopin's "Barcarolle," and Liszt's "Valse Impromptu" and Hungarian Rhapsodie. He played with his usual charm and limpidity and aroused his audience to considerable enthusiasm and was repeatedly recalled.

In speaking of the recital, H. E. Krehbiel, of the New York *Tribune*, says in part:

**WILLIAM H. SHERWOOD**  
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## WEBER SMALL GRAND (SMALLER EVEN THAN THE BABY GRAND)

THE latest of the great musicians to express unbounded enthusiasm for the Weber Piano is Engelbert Humperdinck, the distinguished composer of "Hänsel und Gretel," the intimate friend of the great Wagner, and one of the original conductors of "Parsifal" at Bayreuth. Upon the eve of returning home from his first visit to this country Herr Humperdinck voluntarily sent the following autograph letter to The Weber Piano Company:

(TRANSLATION)

WEBER PIANO COMPANY, Aeolian Hall, New York—

Dear Sirs: You were gracious enough to place at my disposal during my stay in New York one of your excellent grand pianos. I am charmed with the superior merit of this instrument, and I wish to testify that in the details of volume, clearness and beauty of tone, this instrument is to be reckoned among the highest standards of the various kinds of pianos known to me.

With greatest esteem,

E. HUMPERDINCK.

The Weber Small Grand measures but five feet four inches in length. It is thus suitable for music-rooms of moderate size and occupies scarcely more space than the ordinary Upright. Prices of the Weber Small Grand, \$750 and \$850. Send for Art Catalog X.

THE WEBER PIANO COMPANY, Aeolian Hall  
362 FIFTH AVENUE, NEAR THIRTY-FOURTH STREET, NEW YORK

## "FAUST" GIVEN WITHOUT CHORUS

MR. CONRIED'S SINGERS QUIT AND COMPEL GREAT CUTS IN THE SCORE.

The Principal Stars Show Nervousness, but Mme. Eames Repeats Former Successes—Largest Audience of the Season Enjoys Itself.

A singular performance of "Faust" took place at the Metropolitan Opera House last Wednesday evening. Under the leadership of President Salzburg, the chorus went on strike, compelling Mr. Conried to give the opera with extensive cuts. The principal singers, Mme. Eames and Messrs. Caruso and Plançon, were nervous over the omission of the choruses, but the enormous audience, the largest of the season, nevertheless found the performance keenly enjoyable.

Mr. Conried in his decision to resist the demands of the chorus for an increase of wages from \$15 to \$25 a week had the support of the directors. He said Wednesday night that if they had not supported him he would have resigned instantly. After the first scene in the opera, he stepped to the front of the stage and read with some agitation a statement explaining the necessity of presenting the opera without a chorus, and saying that the objections to granting the demands of the chorus were not founded upon the nature of the demands but on the way in which they were made. He said in part:

"It is my conviction that in the interest of art and of the public, which expects me to produce opera in an artistic way, the manager of the Metropolitan Opera House must be free to choose the singers, small or great, by whom the repertory is interpreted. In any case, I repeat, I will not permit a labor union to dictate what artists shall or shall not sing at this opera house. I believe firmly that you and all other intelligent opera-goers will support me in this attitude." [Applause.]

There was some sign of satirical disapproval in the galleries when Mr. Conried

said that as a matter of principle, and of respect for art and the art-loving public he could not grant the concessions, but his expressed wish that the audience might have an enjoyable evening was loudly applauded. The opera proceeded to the end amid demonstrations of great satisfaction, Mme. Eames repeating her former successes as Marguerite.

The Chorus Singers' Union held a meeting Wednesday evening, in Adler's Hall, 342 West Forty-second street. There the Executive Committee met a delegation from the Chorus Singers' Union, and after expressing themselves in terms very uncomplimentary to Mr. Conried, voted for the strike.

"We couldn't do anything else," said Mr. Barry, "after the way we were turned down by Conried. The strike order affects about 140 men and women, all of whom can get work at once, with better salaries."

It was also said at the union meeting that it was expected that the Central Federated Union will suspend the Musical Mutual Protective Union, of which the Metropolitan Opera House orchestra are members, and the Theatrical Protective Union, to which the stagehands belong, for failing to strike in sympathy with the chorus singers.

The last time when the chorus at the Metropolitan struck was in 1884, in the first year of grand opera under Dr. Leopold Damrosch. The opera was "Masaniello." Dr. Damrosch craved the indulgence of the audience, but the strike was broken after the succeeding production of "Die Walküre," which needed no chorus.

### Mme. Gerster Arrives and Begins Her Teaching.

Mme. Etelka Gerster arrived in New York Wednesday from Rotterdam on the *Statendam*. She went immediately to the Institute of Musical Art to take charge of her classes there. Dr. Frank Damrosch, who has engaged the famous prima donna to teach three months of the year at the institute, says her voice is still "very beautiful."

**ANITA RIO**

ADDRESS

J. Armour Galloway

53 EAST 56TH ST.

NEW YORK

SOPRANO



## OTIE CHEW AT HOME

A VIOLINISTE OF NOBLE IDEALS  
WHO USES NO TRICKS TO WIN  
APPLAUSE.

She Has Won a Splendid Position in the World of  
Virtuosity.

A sweet, soft-spoken girl, with a grand aureole of dark-brown hair, a high, intellectual forehead, large, open eyes, a well-formed mouth, a hesitating manner which barely conceals a deal of reserve force—such, Otie Chew, the violiniste, appeared to me when I met her and her manager, Mary L. Webb, in her rooms at the Majestic, a few days ago.

I had been greatly interested in her playing at the concert of the N. Y. Philharmonic and later at the concert of the Rubinstein Club.

Miss Chew's accent displays her English origin, which goes back, indeed, farther than the Norman Conquest, for she comes of one of those old, distinguished Anglo-Saxon families that are to be found in Cornwall, which is on the southwest corner of England, and which has become known to many of us through that masterpiece, "Tess of the D'Urbervilles."

The daughter of an English clergyman of high character and fine social position, she showed, as a child, unusual musical ability. In 1891, when still a young girl, she won an open scholarship at the Royal College of Music, and later became a pupil of Emil Sauret. Then after extensive travel she went to the master, Joachim, in Berlin, where she made her professional debut, in 1903, in a concert with the Philharmonic Orchestra under Rebeck, and was enthusiastically received by the press as well as by the public.

In 1904 she appeared as a soloist at the Richter Concerts in London. Later she appeared in Berlin with the Philharmonic Orchestra. After that she made a successful tour of the principal cities of Germany, during which the noted critics, including Dr. Paul Ertel, pronounced her one of the most promising musicians in the artistic world of Europe.

But to return to Miss Chew's personality. While appearing slight and almost frail when you first see her, you soon discover that she is as lithe and active as a young deer, and in splendid physical condition. Her bright and engaging manner, her quick intelligence, show a life of hard work, serious study and devotion to lofty ideals. This devotion gives her, I noticed, when before the public, a certain reserve, typical of the English girl, who lacks the arts and graces which women of other nationalities have, to win their public. Miss Chew is, if anything, resolutely inclined to rely on her art—to take a position of dignity towards her audience, as if she said to them: "Never mind me. Listen to my playing."

When I heard her, at the Rubinstein Club Concert the other night, I was astonished, not so much by her fine technique—we are accustomed to wonderful technique in these days—as by the charm and purity of her playing. As for her bowing, it is the most graceful I ever remember having seen.

Miss Chew is a good listener, and also a rapid and vivid talker. She has two staunch friends and defenders—her amiable manager, Miss Webb, who protects her like a mother—and a little toy fluffy terrier, which, should you dare raise your voice in an argument, will fly at you on the instant.

Otie Chew is an artist to her finger-tips, and she is, besides, a high-class, intellectual, refined girl, who has come to her own in the world of musical virtuosity, though she may in some places miss the recognition of the groundlings who are taken by trick and artifice, and so fail to see that the highest art, which is shown in this girl's personality as it is shown in her playing, is, after all, that which is the most simple, the most unaffected and the most unassuming.

*John C. Freund*

Miss Jessie Shay's piano recital in Mendelssohn Hall, New York, on Thursday afternoon, occurs too late to be covered in this week's news columns. Her programme promised much, being full of modern coloring, and containing an interesting novelty, a sonata "Heroic," given for the first time in New York.

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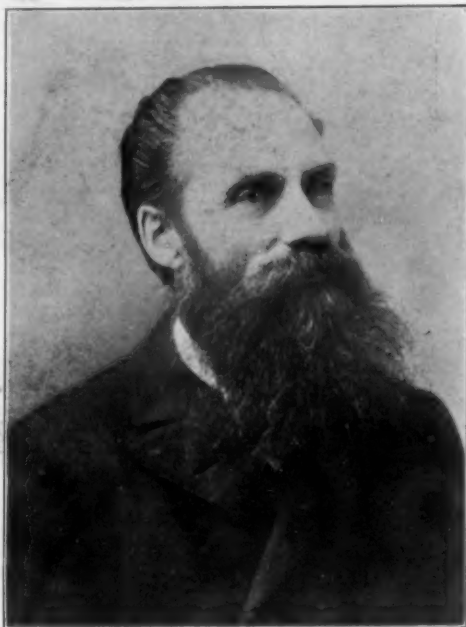
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## GUILLAUME COUTURE, CONDUCTOR AND COMPOSER

RECEIVING HIS EDUCATION AT PARIS CONSERVATOIRE, HE HAS GIVEN HIS BEST EFFORTS  
TO CANADIAN MUSIC

MONTREAL, Dec. 30.—Guillaume Couture, choirmaster of St. James' Cathedral in this city, is one of the prominent figures in the musical life of Canada. His Requiem Mass, to recent performances of which **MUSICAL AMERICA** has already referred, is a composition that will call the attention of outsiders to the musicianly attainments of the men who are making Canadian music what it is.



GUILLAUME COUTURE.

A native of Montreal, Mr. Couture studied in Paris with Dubois and others, and immediately took high rank among the musicians of Canada when he came home. He has notable gifts as a composer as well as a conductor.

Mr. Couture was born in Montreal, Oct. 23, 1851. When he was thirteen years of age he was appointed choirmaster of St. Bridget's Church, and two years later he was transferred to a similar position in St. James' Church on St. Denis street, where he remained until he attained the age of twenty-one. At this time Rev. L. A. Sentenne, priest of St. Sulpice, decided to

send young Couture to Paris, as he wished to make a thorough musician of his protégé.

On Couture's arrival in the French capital, the talented youth was admitted to the Conservatoire, in the class of harmony of Théodore Dubois. He also joined the class of Romain Bussine, vocal teacher. He thus became a comrade of André Messager, Vincent d'Indy and Gabriel Fauré, the latter being the present director of the Conservatoire.

For five years he remained in Paris, during which time the Société Nationale performed some of his compositions, under the baton of Edouard Colonne: a Memorare, a Quartet Fugue for stringed instruments and a Réverie for full orchestra.

In 1876 Couture succeeded his teacher, Théodore Dubois, as maître-de-chapelle in the fashionable church of St. Clothilde, and in the following year he yielded to urgent requests that he return to his native country. Shortly after his arrival in Canada, the Montreal Philharmonic Society chose him its director and retained his services during twenty years, up to the time when it ceased to exist.

For twenty-two years such men as Lord Strathcona, Angus Hooper, Charles Cassils, Hector McKenzie, William McIntyre, Dr. Yates, Haig-Sims, Benson and N. J. Power reached down in their pockets to fill up the annual gap of deficits occasioned by the society's expensive productions, which had reached a most enviable artistic level. Such works as Gounod's "Romeo et Juliette," Saint-Saëns' "Deluge" and "Samson and Delilah," Max Bruch's "Arminius," Dvorak's "Spectre Bride," Berlioz's "Damnation de Faust" and Beethoven's "Ninth Symphony" were given. George W. Stewart's Boston Festival Orchestra and the Seidl Orchestra were engaged in turn for these performances. Arthur Browning, the secretary, aided greatly in developing the standard of the society.

In 1899 the French Government recognized Mr. Couture's work by naming him "Officier de l'Instruction Publique." He has been teaching in the Girls' High School in this city since 1885. In 1893 he became choirmaster of St. James' Cathedral; he also belongs to the staff of the McGill Conservatorium of Music. His last composition, the Requiem Mass, above referred to, has been sent to Rome by Archbishop Bruchési.

### MUSIC AS A CURE FOR DISEASE.

This Subject Being Investigated by a  
New York Club.

The National Society of Musical Therapeutics, which was to hold a meeting in New York on Thursday of this week to discuss the relation of music to medicine, is an organization formed to study music in its relation to life and health. Miss Eva Augusta Vesceius, who is actively interested in the object of the society, declares: "The therapeutic use of music has passed the experimental stage, and has ceased to be a theory. It is now more generally admitted that music can be so employed as to exercise a distinct psychological influence upon the mind, nerve centres, and circulatory system, and that by the intelligent employment of music many ills to which flesh is said to be heir can be cured. We do not claim that music is a universal panacea, but that it should be recognized as an important factor in the healing art."

"The selection of music in hospitals and asylums needs thoughtful consideration, for there we meet with all kinds of discord. An emotional song that would give pleasure to one might sadden another—a patient suffering from nostalgia would not be benefited by a melody suggesting a home picture. Extremes of sentiment, pitch, and force should be carefully avoided."

Among the subjects discussed at previous meetings of this society were: "The Influence of Music upon Temperament," "Music a Vitalizing Power," "Vibration and Vital Energy," "Should Music Have an Acknowledged Place as a Therapeutic?"

### Entire Choir Steps Out.

DETROIT, Jan. 2.—F. Slater Davidson, barytone, and director of the North Woodward Baptist Church, and Ruth Waterman, soprano, have left the choir of that church, and Miss Hischke, contralto, and Thornton Urquart, tenor, are expected to step out to-morrow. Rev. Mr. Bennett, pastor of the church, declares that it is his wish to have a chorus choir instead of soloists and that he had engaged Mrs. Eleanor H. Peacock, whom he considers the best singer in this city, to take charge of the musical service.

### NEW CHORAL SOCIETY FORMED IN MILFORD, N. H.

Organizations Directed by E. G. Hood  
in Nashua and Milford Actively  
Rehearsing.

NASHUA, N. H., Dec. 28.—The Milford Choral Society, of Milford, N. H., recently organized with E. G. Hood, of this city, as conductor, gave a most successful concert recently, at which it began its existence under auspicious circumstances. Anderton's cantata, "The Wreck of the Hesperus," was sung with the assistance of Miss Mary Reilly, soprano; Wilfred H. Lapham, tenor, and Elwin H. Proctor, barytone, these soloists also appearing with the society in other numbers of a varied programme.

The officers of the new society are F. E. Kaley, president; Marion H. Robinson, secretary and treasurer; C. A. Baker, librarian, and J. T. Young, K. Maude Hinds and E. S. Heald, executive committee.

E. G. Hood, who is director of the public schools in this city, is also conductor of the Nashua Oratorio Society. Gounod's "Redemption" will be given by this organization January 11. For the spring festival in May, Bruch's "Fair Ellen," Goring-Thomas's "Sun-Worshippers," Coleridge-Taylor's "Hiawatha's Wedding Feast," Rossini's "Stabat Mater" and several orchestral works will be produced.

The Milford society is now rehearsing Gounod's "Gallia" and Dubois' "Seven Last Words," which will be given later with orchestra.

### SINGER SEEKS LIBERTY TO GO ON THE STAGE.

Indianapolis Woman Sues for Divorce  
to Attain Her Ambition.

INDIANAPOLIS, Dec. 29.—Mrs. Mary Jeffery Christian, a vocalist, is suing for a divorce from her husband, H. E. Christian, a member of one of the oldest families in Indianapolis. She alleges cruel treatment and failure to provide. The husband alleges that she wants a divorce so that she may adopt the stage as a means of livelihood.

"Did you not tell Henry W. Savage, the operatic manager, or his agent in New York, that it meant the breaking up of a home if you went on the stage?" the husband's attorney asked.

"I did," was the hesitating reply.

"And what did he tell you?"

"He told me not to do it," answered Mrs. Christian, dropping her gaze from the face of the questioner.

Mrs. Christian testified that she received an offer of \$100 a week to sing the part of Edith in "Woodland," a comic opera. She testified that she earned \$2,800 in two years here, singing in churches and at musicales, and that she supported the family out of it.

### Chicago Musicians Want \$2 50 Instead of \$2.

CHICAGO, Jan. 2.—Musicians employed in the so-called second-class theatres here, where thrilling melodramas are produced and slow, soft music accompanies the muffled tread of the villain, are to demand an increase in wages from \$2 to \$2.50 a night. The Chicago Federation of Musicians will take the matter up some time this week and Owen Miller, the secretary, declares that the proposed increase will be pushed most energetically.

### To Become Pupil of Mme. Schumann-Heink.

ST. LOUIS, Jan. 3.—Nellie Widman, who sang before the Ten O'clock Musical Club last week, and has been heard several times at recitals given by her teacher, Mme. Macklin, will leave for New York next week to become a pupil of Mme. Schumann-Heink. Miss Widman, who is a fine mezzo-soprano, spent three years abroad studying piano. She met Mme. Schumann-Heink recently and was requested by that singer to become her pupil.

### Will Give New Orleans Choral Symphony Concerts.

NEW ORLEANS, Dec. 26.—Herbert Palfrey, chairman of the New Orleans Choral Symphony Society, announced to-day that it had been decided to carry out the concert programme for the winter. At a meeting of the executive board it was decided that the funds in hand would justify the society in proceeding with the work mapped out early last fall.

### PLAYS ON HISTORIC ORGAN.

Prof. Paul Martin Gives Recital on Instrument Built in 1804.

YORK, Pa., Dec. 30.—Prof. Paul Martin gave an interesting organ recital to-night in Christ Lutheran Church, assisted by a chorus choir and Nellie Gresley, violinist and Wm. Stippich, tenor. The organ used has been spoken of for years as the "Barbara Schmidt" organ, though why is not known. The instrument was built as a labor of love by Gustave Tannenberg, a Moravian, in 1804. It was the first pipe organ erected west of the Susquehanna River, and its builder died while tuning it preparatory to its first public hearing. Another completed the work, and the first music played was at Tannenberg's funeral a few days later.

### Legal Aid Society Performance of "Haensel and Gretel."

Mrs. Douglas Robinson has been appointed chairman of the Women's Committee of the Legal Aid Society of New York, to take charge of a special performance of "Haensel und Gretel" to be given at the Metropolitan Opera House for the benefit of the society on March 15. President Roosevelt is coming to New York to attend this performance.

### Mme. Rio in Demand in Chicago.

CHICAGO, Dec. 30.—Mme. Anita Rio had such marked success with her Apollo Club concerts in Chicago, where she sang in "The Messiah" on December 23 and 24, that her services have been secured for an engagement with the Amateur Musical Club for a recital on January 15. She is to appear February 8 with the Thomas Orchestra.

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## FROM COON SONGS TO GRAND OPERA

### THE ROMANTIC CAREER OF BESSIE ABBOTT, WHO HAS JUST SIGNED A CONTRACT WITH HEINRICH CONRIED

The First Instance of an American-Taught Singer Accepted at the Paris Opera House—Miss Abbott Acknowledges Her Only Teacher to Have Been Mme. Frida Ashforth of New York.

We have had tenors who started life as stage-drivers and waiters. We have had singers who commenced their career in a café-chantant, but no doubt Bessie Abbott is the first instance of a girl who plunked a banjo, sang "coon songs" with her sisters on the vaudeville stage, and then, within a few years, won a triumph at the Paris Opéra, and has now been engaged by Mr. Conried for the Metropolitan Opera performances.

Miss Abbott's real name is Pickens. She is said to be a member of the well-known Southern family of that name. She was born at Canton, N. Y. Her father was well-to-do, but lost his money, and so the sisters were obliged to go on the stage to support themselves. Bessie took the name of Abbott.

The story that she owes her success largely to Jean de Reszke, the great tenor, is only in a measure true. As a matter of fact, Miss Abbott is an American-taught singer, and owes her training to Mme. Frida Ashforth de Gebele, one of the most noted vocal teachers in New York city, to whom she was brought by Monsieur de Reszke.

It seems that Miss Abbott met Jean de Reszke on a steamer going to England. She was about to play a vaudeville engagement at the Empire Music Hall, just after singing here with Chevalier in the burlesque "1492." She had also sung in the Christopher Columbus extravaganza.

On the steamer Jean de Reszke heard her sing some "coon songs," liked her voice and said to her: "You had better study for serious work."

Later, on his return to this country, when Miss Abbott was also here, he placed her under the care of Mme. Ashforth, and said, at the time, that he thought the foundation work could be better done here than abroad. On Monsieur de Reszke's dictum, a rich man here provided the means to enable Miss Abbott to study, though it is understood that Mme. Ashforth never received any recompense whatever for her work—which was done wholly out of good feeling, and also, perhaps, because of the hope of future reward.

In speaking of the matter, Mme. Ashforth, in an interview, said:

"Bessie Abbott's success shows not only what an American girl, taught in New York, can do, but it shows that there are teachers here who can enable a talented girl with a good voice to meet the requirements of the most exacting opera house in Europe.

"Miss Abbott herself always talked that way. After four years of study with me—and she was with me every day during that period—she went to Paris, under my care. Only those who know the arduous work of



Grand Opéra  
Paris

BESSIE ABBOTT.

This young American prima donna will make her debut at the Metropolitan Opera as "Mimi" in "La Bohème." The above portrait was presented to her teacher, Mme. Frida Ashforth, as a souvenir of Miss Abbott's successful debut at the Paris Grand Opéra.

a teacher can realize what it means to take a vaudeville singer and turn her into an artist, fit for grand opera.

"In Paris I placed Miss Abbott with Fidele Koenig, Chef de Chant at the Paris Opéra. It was necessary for her to learn the traditions of the Paris Opéra House. She was with Monsieur Koenig for three months, and then got her engagement at the Paris Opéra.

"Miss Abbott is an awfully nice girl—just as sweet and charming as she can be. Her voice, when she left me, was rich and glorious. Her success in Paris was so pronounced as Juliette that she sang the part four times the very first week.

"It is true that she had a few lessons with Monsieur de Reszke, who no doubt gave her much excellent advice.

"I should not have mentioned the matter, but that I think it is time that the American teacher is recognized after years of hard work.

"To show you that Miss Abbott appreciates what I did for her, here is a photograph of herself, which she sent to me from Paris the night of her triumph at the Paris Opéra. As you will see, she states that I have been her only teacher and that her success is due to me, and to me alone.

"Among the artists who have expressed themselves most gratefully to the effect that they owe their success to my teaching and training, are Sophie Traubmann, of Metropolitan German Opera fame; Harriet

Behnné of the Berlin Opera, who will come here next season; Kathryn Hilke of Cathedral fame, and many lesser stars in comic opera and concert. Among my other pupils was Miss Alice Mandelick, who was a most successful concert singer before her marriage to millionaire Flagler, and Miss Clara Clemens, the daughter of Mark Twain."

Madame Ashforth herself has had a very distinguished career as a singer. She was the star contralto for many consecutive seasons at the Academy of Music, during the halcyon days, when she sang with Nilsson, Lucca, Wachtel, Tamberlick, Parepa Rosa, Campanini and others of equal rank. Among her best friends are Mme. Calvé and Jean de Reszke, who once said: "It is not necessary for students to search for teachers abroad, when we have such as Madame Ashforth in America."

Mme. Ashforth's plea that American teachers, when an artist makes a success, should get the credit, if it belongs to them, will be generally endorsed as eminently just.

## MONTREAL CONSERVATORY CONCERT

CHORUS, ORCHESTRA AND SOLOISTS GIVE FASCINATING PERFORMANCE.

MONTREAL, Dec. 27.—Thé Conservatoire National de Musique et d'Elocution, of Montreal, gave one of its concerts in Montcalm Hall last Thursday evening, with the assistance of the St. Cecilia Orchestra and a chorus of one hundred and fifty mixed voices under the direction of J. N. Charbonneau.

Two choral works, "Patrie," by Alexis Contant, and extracts from "Cantate," by A. Lavallé-Smith, were performed in a very creditable manner. They will be produced again at Monument National Hall shortly.

J. B. Dubois, cellist, gave a brilliant rendering of a "Romance sans Paroles," by Alexis Contant, accompanied at the piano by the composer. This instrumentalist is always welcomed wherever he plays, and in this special instance he was warmly applauded.

Miss A. Savage sang, with fine expression, Saint-Saëns' "Amour, viens aider ma faiblesse," from "Samson and Delilah." Her voice is sweet and pure, the diction exceptionally good. The audience applauded her with great fervor.

A young man who possesses a remarkable voice, U. Paquin, was heard in "Le Cor," by Flégier. With perseverance and good coaching he will become a noted singer. Miss Pagé, soprano, and Miss Sarault, contralto, rendered Gounod's "Noël," showing careful training.

Louis Frechette, the poet, closed the evening with a lecture entitled "Souvenirs de Bretagne."

## MRS. ROBERT FITZSIMMONS HAD LIVELY TIME IN PARIS.

Her Husband Demanded Explanation from Winfred Goff.

SIOUX FALLS, S. D., Jan. 3.—A musical comedy with some semi-tragic surroundings was made public to-day when Mrs. Robert Fitzsimmons, wife of the prize-fighter, who is here seeking a divorce, told some of her adventures in Paris while studying under Jean de Reszke. Mrs. Fitzsimmons, who was Julia Gifford, a chorus girl, before she married Fitzsimmons, declared that her husband had repeatedly told her that she was far superior vocally to Melba, Sembrich or any other operatic star. What followed when she went to Paris to study with De Reszke is best told in her own words:

"I went to Paris, and my husband promised that I should study vocal music under Jean de Reszke. I had only been there a short time when he suddenly dropped in on me unannounced and created a terrible scene.

"He threw things about in my room in a furious manner, much to the disgust and protest of a Russian Countess who was studying music with me. Her Tartar blood fairly boiled. While this was going on, Winfred Goff, a barytone with Mr. Savage's Grand Opera Company, entered the room and inquired for me, using my first name, Julia. My husband demanded an explanation of Mr. Goff. The latter had called to take me to the room of the prima donna with the Savage company, a young woman whose chum I had been all my life.

"Subsequent developments corroborated this to Bob's satisfaction, but at the time he did not believe it."

## DENVER TO HEAR EASTERN MUSICIANS.

Movement on Foot to Bring Leading Attractions to Colorado Has Financial Backing.

DENVER, Jan. 3.—A movement to bring famous musical attractions to this city is rapidly taking shape. Gwilym Thomas, a musical director of this city, hopes to have some of the notable orchestral organizations and soloists here early in the spring.

He has interested the Chamber of Commerce in the proposition and it has been decided to construct the new auditorium so as to make it suitable for musical performances. He declares that he has plenty of financial backing to place the proposed concerts on a safe financial footing.



MME. FRIDA ASHFORTH.

She has taught many singers who have since become famous in opera here and in Europe, and ranks as one of the best vocal teachers in New York. She was the only teacher of Bessie Abbott.

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## NORDICA RISKS LIFE TO PUT OUT FIRE

STAMPS ON BLAZING ALCOHOL ON  
THE STAGE OF METROPOLITAN  
OPERA HOUSE.

Flames Scorch Her Feet and Set Edge of Her Flimsy  
Skirts Afire—Averts a Panic by Her Action.

Mme. Nordica displayed her talents in a new direction at a matinee performance of "Götterdämmerung" at the Metropolitan Opera House on December 29, when she put out a fire on the stage at the risk of her own life, thereby averting an incipient panic.

The blaze was started by some flaming alcohol dropping from a torch carried by one of the chorus women. In an instant there was a mass of fire near the front of the stage. It lay for several seconds threatening a conflagration, and the audience, which saw the possibility of danger, at once became uneasy.

At this moment Mme. Nordica, still continuing her recitative as Brünnhilde, stepped forward and trod on the flames, setting fire to the edge of her skirt and scorching and burning her sandals, but eventually putting out the blaze.

The action was one of considerable peril for the prima donna, who was clad in long, sweeping white draperies, and was herself carrying a lighted torch, so that she could not raise her skirts to prevent them from igniting. The audience gasped as they saw her, still singing, standing directly over the flames, which could be seen shooting through the flimsy draperies.

Finally, when Mme. Nordica had conquered the fire and had finished her singing, the audience rose to its collective feet and cheered her repeatedly, bringing her forward time and again.

Mme. Nordica when seen after the performance, though composed, seemed fully to realize the great risk she had taken.

"I saw at once," she said, "that there was a double danger in that burning alcohol. I waited for a moment, thinking one of the men of the chorus would do something. None of them did. Instead, I noticed that they were edging away from the fire, and I heard murmurs of 'Come, come, let us get away!' That decided me to do something myself, and do it quickly."

"Had I not been carrying a torch I should have bent over and beat out the flames with my hands, or better still"—here the prima donna smiled—"have promptly sat upon them. But I couldn't get rid of the torch by throwing it away, of course, so there was no other way but to tramp upon the fire."

## PARIS PROFESSORSHIP NOT GIVEN TO A WOMAN

Messrs. Lorrain and Engel, and not  
Mme. Colonne, to Teach Girls  
Singing.

PARIS, Dec. 30.—Mme. Colonne, wife of the well-known conductor, who had been put forward for one of two proposed positions of female professor of singing at the Conservatoire, was not appointed, the two new professorships being given to Messrs. Lorrain and Engel. There is now only one vocal class taught by a woman, that of Mme. Caron, and it includes many male pupils. The girl pupils in the Conservatoire are instructed in singing largely by the men teachers, and the two new professors will give their services gratis in return for the honor of teaching in this famous institution.

### Dolmetsch Concert in Pittsburg.

PITTSBURG, Jan. 3.—Mr. and Mrs. Arnold Dolmetsch and Kathleen Salmon gave a concert of old-time music played on antique instruments before the Pittsburg Art Society last night and to-night, and repeated the highly interesting and instructive performance given with much success in other cities.

### Alice Nielsen in Denver.

DENVER, Dec. 20.—Alice Nielsen and her concert company appeared last night at the Central Presbyterian Church, the star singing an aria from "Rigoletto," Tosti's "Good-Bye," and an aria from "Don Pasquale."

## LOUD'S ORGAN RECITAL IN MONTREAL.

Newton, Mass., Player Exhibits His  
Variety of Registration and Clearness  
of Execution.

MONTREAL, Dec. 26.—John Hermann Loud, Associate of the Royal College of Music and of the American Guild of Organists, Organist and Choir Director at the First Baptist Church, Newton, Mass., played the following programme in the Olivet Baptist Church, of this city, this evening:

Choral, "Valet will Ich Dir Geben,"  
John Sebastian Bach  
Offertory on two Christmas Hymns,  
Alexandre Guilmant  
Sonata in D minor.....Otto Dienel  
Christmas Anthem, "The First Christmas"  
.....Sir Joseph Barnby  
(By special request)  
Nocturne, Opus 9, No. 2.....Giuseppe Ferrata  
Capriccio, Opus 33.....Joseph Callaerts  
Vocal duet, "Glory to Thee, My God,  
This Night".....Gounod  
Miss Adelaide Paterson and Mrs. A.  
Wellesley Hugman.  
Barcarolle in A flat.....Edwin Lemare  
Scherzo Symphonique in D minor,  
Russell King Miller

Mr. Loud had been heard here two years ago, when he opened the organ of the same church. He confirmed the good impression produced on that occasion. The salient points in his style are a great and interesting variety of registration, the clearness of his playing, and the neatness of his execution. The *pièce de résistance* was Otto Dienel's Sonata in D minor and in it he was at his best. The *decrescendo* at the end of the "Solemn March" was so perfectly produced that the audience was unable to judge exactly at what moment the music ceased. Ferrata's "Nocturne" was given with a fine touch of expression, a delicate sentiment. The Capriccio, by Joseph Callaerts, is a rather brilliant composition that gave the public a chance to appreciate the virtuoso qualities of the organist.

Sir Joseph Barnby's anthem, "The First Christmas," was rendered by the choir; a quartet in the number was well sung. The duet proved most enjoyable. Both Miss Adelaide Paterson and Mrs. Wellesley Hugman possess voices of good quality, and they sing well together.

## A TREAT OF FRENCH OPERA IN QUEBEC.

The Public Favored with Bright Operettas  
Given by Good Singers.

QUEBEC, Dec. 30.—A series of operatic performances is the holiday treat of this town, which is not generally overfed with this particular kind of music. This week the bill has been "Les Charbonniers," a delightful opera bouffe, and Victor Massé's charming operetta in one act, "Les Noces de Jeannette," on Monday, Tuesday and Wednesday; the remaining three days, with matinees on Thursday and Saturday, have been given up to "Les Vingt-huit Jours de Clairette," a sparkling operetta in four acts. Our public is taking full advantage of its good fortune. M. Gauthier, formerly the most prominent tenor of Manager Charley's New Orleans Opera Company, is the star of the troupe. Mmes. Demanthe, Arnel and Tilton, and Messrs. Cahuzes and Villeraie have important parts. In "Les Charbonniers" Mme. Demanthe and M. Gauthier were excellent as the rival fuel vendors, while M. Cahuzes was extremely humorous as the Secretary of the Commissaire.

### Annual Oratorio Performance by Dr. Torrington's Toronto Chorus.

TORONTO, Jan. 2, 1906.—On Thursday evening last "The Messiah" was given before an audience of four thousand people in Massey Hall by a chorus of 250 voices and a local orchestra. Under the able management of Dr. Torrington this performance has come to be one of the important musical functions of the year. Each annual performance has hitherto shown a marked improvement, and the enthusiastic applause on Thursday evening showed the popular appreciation of Dr. Torrington and his work. There were also a quartet of solo voices—namely, Miss Eileen Millett, soprano; Mrs. W. T. Merry, contralto; E. C. Towne, tenor, and Mr. Ruthven Macdonald, bass.

Dr. Torrington had his large chorus well in hand, and is to be complimented on the highly satisfactory results achieved.

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## ELSA RUEGGER HERE FOR CONCERT TOUR

PROBABLY THE LEADING WOMAN  
'CELLIST IN THE WORLD.

Her Success Has Been Phenomenal, and Dates from  
Her Seventeenth Year—Has Played Before  
Royal Families of Europe.

Elsa Ruegger, the Belgian 'cellist, who is to make her third American tour, arrived in New York a few days ago on the *Zee-land*. Mlle. Ruegger, though only twenty-three years old, is well known as one of the foremost of European 'cellists. Her tour will take her to the Pacific coast.

'Cellists are rare, great ones are rarer, but great woman 'cellists are probably the rarest of all musical virtuosi. At her first appearance in America in 1899, when she was only 17 years old, her success was little short of phenomenal. Even then she was famous in Europe, while to-day she ranks



ELSA RUEGGER.

This accomplished 'cellist has just arrived in this country for a concert tour. Abroad she has made a reputation as a virtuoso of the first rank.

(Photo by Gessford.)

high among 'cellists both in Europe and this country. "She is one of the greatest woman 'cellists," declared the *London Times* recently. "Her tone is round and pleasant, and her intonation spotless; while she possesses in a fine degree all that goes to make up the real artist."

Mlle. Ruegger had the honor of playing twice before the Emperor and Empress of Germany in their palace in Berlin, and before the Kronprinz and his brothers; also before the Queen of the Belgians, and was invited to play at the festival which was organized to celebrate the seventieth birthday of the Grand Duke of Baden. When in England she played before the Duke and Duchess of York, and in Russia before the Grand Duke Michael.

### Rudolph Aronson.

Rudolph Aronson, the well-known manager and impresario, writes to *MUSICAL AMERICA*, from Paris, that he expects to reach New York about the 15th of this month. Mr. Aronson, who will be remembered in connection with the starting of the Casino and for his long connection with light opera in this country, is now the head of an international concert bureau in Paris.

### Newark Musicians' Election.

NEWARK, N. J., Jan. 1.—Musicians' Mutual Protective Union Local No. 16, A. F. of M., elected the following officers recently: President, Arthur Walters; vice-president, D. B. David; recording secretary, George J. Vandenburg; financial secretary, John Shaw; treasurer, Christian Ahle; sergeant-at-arms, Charles Farrell.

### Los Angeles Musicians to Wed.

LOS ANGELES, Jan. 3.—Musical and social circles are interested in the announcement of the engagement of Miss Blanche Rogers, one of the leading pianists of the city, to Harry Clifford Lott, a barytone singer. The wedding will probably take place in February.

## "LOHENGRIN" POPULAR IN GERMANY.

But Johann and Josef Strauss Please  
Public More than Wagnerian or  
French Operas.

BERLIN, Germany, Dec. 30.—Figures just made public show that "Lohengrin" has been performed a greater number of times than any other Wagner opera in Germany during the year ending August 31st last. The number of representations given the nine works of Wagner performed was as follows: "Flying Dutchman" 218, "Tannhäuser" 326, "Lohengrin" 341, "Die Meistersinger" 192, "Das Rheingold" 96, "Die Walküre" 168, "Siegfried" 127, "Götterdämmerung" 89, "Tristan" 68. French opera was decidedly popular. "Faust" was given 220 times, and "Mignon" 241.

Other operas which proved highly popular were "Il Trovatore," "Cavalleria," "Faillasse," and "Der Freyschütz."

Two more obscure and therefore more popular works, however, reached extraordinary figures, Johann Strauss's "Die Fledermaus" being given 422 times, and Josef Strauss's "Frühlingsluft" 459 times. Richard Strauss, therefore, cannot be called the most popular composer in Germany.

## MARIE HALL IN PHILADELPHIA.

Makes Debut There with Fritz Scheel's  
Orchestra and Is Acclaimed.

PHILADELPHIA, Dec. 31.—Marie Hall made her debut here last night at the concert of the Philadelphia Orchestra at the Academy of Music. She played Mendelssohn's concerto in E minor, and to judge by the applause and by the repeated encores, she established herself as firmly here as she has done in the favor of other American cities.

The orchestra, under the directorship of Fritz Scheel, was judged to have played Schumann's Symphony No. 1 in B flat major most admirably. The other number was Liszt's symphonic poem "Ce qu'on entend sur la montagne," based upon Victor Hugo's poem of that name. The orchestra played it splendidly and was forced to repeat the last movement before the audience desisted from its applause.

### Society Girl to Sing Professionally.

Miss Fanny Ives, daughter of Mr. and Mrs. Brayton Ives, of 33 East Thirty-ninth street, New York city, will soon make her debut as a vocalist. Miss Ives, who is one of the leaders in New York society, has a fine voice and has had it cultivated abroad and in this country and has set her mind upon becoming an operatic star. She will make her debut in a concert some time this month, and through her social connections, as well as through her natural talent, the function should be one of the musical events of the New York season.

### Welsh Musical Festival at Troy, N. Y.

TROY, N. Y., Dec. 26.—The Granville Eistedfodd festival yesterday was a most successful one. Special trains were run from various places and choirs came from North Adams, Mass., New York City, Scranton and Utica. The conductor was G. H. Humphrey, of Utica, and the musical adjudicator, Prof. E. Broome, of Montreal. The soloist was Maurice C. Phillips.

### Mme. Gadski Gives Concert in Boston.

BOSTON, Jan. 1.—Mme. Gadski gave a song recital in Symphony Hall this evening. Her programme consisted of six songs by Franz, songs by MacDowell, Foote, Van der Stucken, La Forge, Hildach and Chelius. She was enthusiastically received and sang with her usual skill, feeling and intelligence. Some comment was caused by the fact that her favorite composer, Taubert, had no place in her programme.

### Philadelphia Manuscript Society Hears New Music.

PHILADELPHIA, Jan. 2.—At a meeting of the Manuscript Society held last week, a new sonata written and played by Richard Schirmer attracted considerable attention, giving evidence of much musical skill. Among the other new compositions rendered were three songs by Gertrude H. Swift, a sonata for cello and piano by Henry Albert Long, and three songs in lyric style by Nicholas Douthy.

## MARIE HALL

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## EAMES SINGS WITH BOSTON SYMPHONY

SOLOIST SCORES TRIUMPH BY  
RENDERING OF SCHUBERT'S  
"ALMIGHTY."

New Symphony by Amherst Webber Attracts  
Favorable Comment—Tchaikowsky's "Francesca da Rimini" Highly Praised.

BOSTON, Dec. 30.—Mme. Emma Eames was the soloist at the Symphony concerts yesterday and this evening, and Tchaikowsky's "Francesca da Rimini" was the chief orchestral number. Another interesting composition was a new symphony by Amherst Webber, a young Englishman whose work showed perhaps greater mastery of melody than of orchestration.

Mme. Eames sang with all her individuality of tone and ability of phrasing an air from Mozart, and Schubert's "Almighty." Both she and Mr. Gericke were repeatedly encored, both receiving a number of handsome floral offerings before they were permitted to retire.

In speaking of the Tchaikowsky composition, the Boston *Evening Transcript* says:

"Give but the title for a clew and some faint notion of the tale, some little spark of answering imagination, and the suggestive power and the searching beauty of music can hardly go further. And with superb sense of imaginative contrast it is a darker and louder-moaning hell that Tchaikowsky sends to close over them. Our orchestra, and especially Mr. Grisez in the clarinet melody, seemed often to seize and impart his very imaginings."

Of Mr. Webber's composition, the same critic says that he "is content with the traditional structure and sequence of a symphony. He is academic by free choice, but very seldom dryly so. Still more is he content with themes that are only tonal fancies without any hint of that besetting universe and its woes in them or in their development. He has written a short, light, continent and graceful symphony that is agreeable musical entertainment."

### MISS NIELSEN'S TRIUMPH.

Warmly Received in Native City, Where  
She Sang in Opera.

SAN FRANCISCO, Dec. 27.—Alice Nielsen scored a triumph in her first appearance in grand opera in this, her native city, last night. Miss Nielsen caused much favorable comment by the admirable manner in which she essayed the rôle of *Norina* in "Don Pasquale." The San Francisco *Call* commented on her work in this wise:

"The Nielsen of last night is a very different person from the little singer that used to do 'bits' at the old Tivoli. Perhaps she has not yet the full sweep of grand opera. A year will make a tremendous difference in the singer."

Weil's Band, George N. Loomis, manager, have been engaged for the electrical exposition at the Coliseum, Chicago, commencing January 15.

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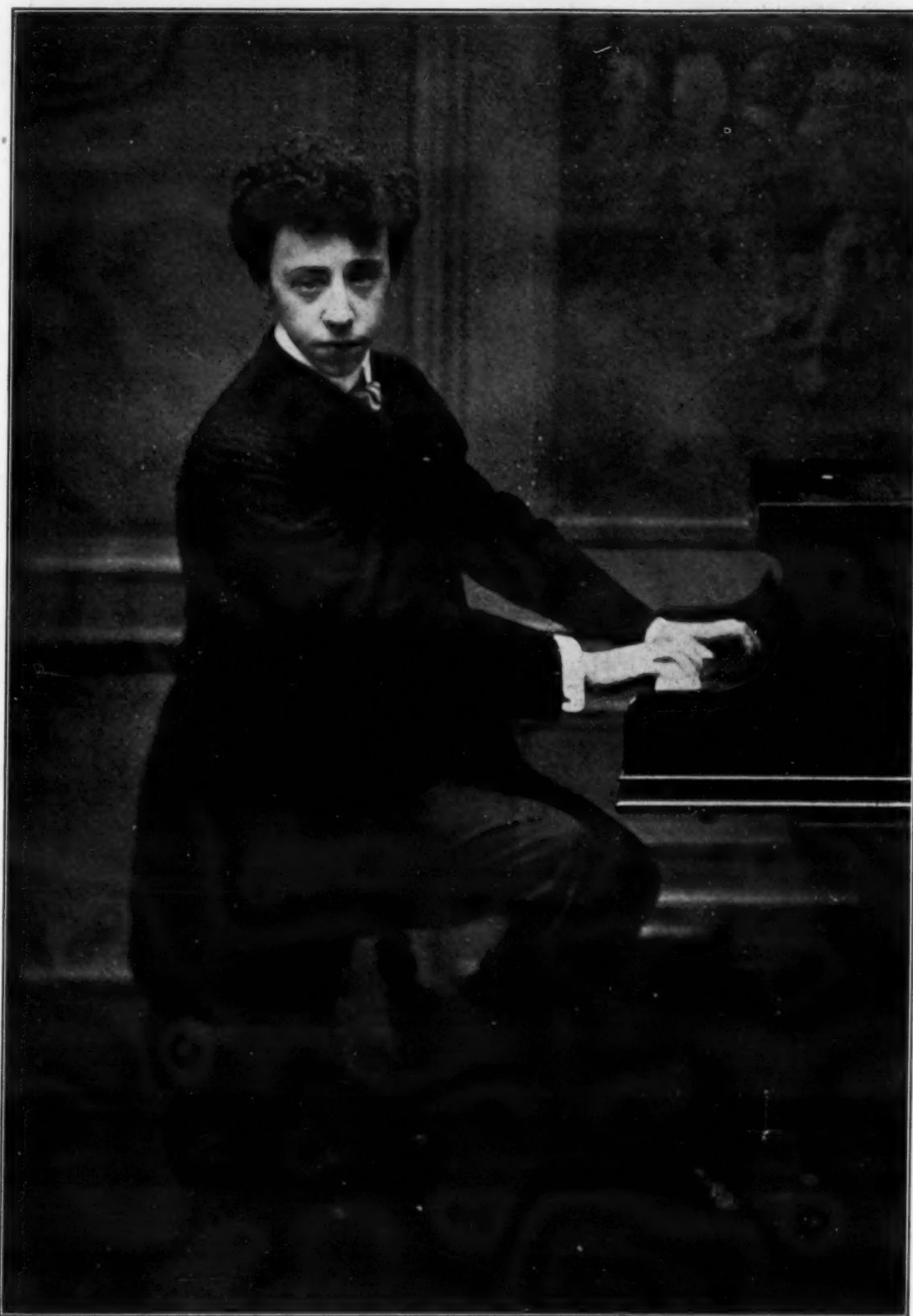
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## ARTHUR RUBINSTEIN, POLISH PIANIST, IS HERE

PROPPED UP IN BED, PADEREWSKI'S YOUNG FRIEND  
[GIVES HIS IMPRESSION OF AMERICAN GIRLS.



ARTHUR RUBINSTEIN.

This young Polish pianist, who has just arrived in this country for a concert tour, says that while America is still crude in musical expression it excels all countries in its appreciation of the best.

Arthur Rubinstein was still in bed when the inquisitor was shown into his apartment in the Waldorf-Astoria, late the morning after his arrival in America.

The great Polish pianist, heralded as the successor to Paderewski, was thoroughly fatigued by a most tempestuous voyage on the French liner *La Touraine*, which docked three days late. But he is possessed of a wonderfully happy nature which makes one feel at ease the moment one has shaken his hand.

"Ah, I am so very tired after that terrible voyage," he declared, passing his long, flexible fingers through a luxuriant growth of hair—curly and black. He has blue eyes and a countenance that is ever alive with the passing emotions. Although he is only eighteen years old, his mannerisms, if not his general appearance, are those of maturity.

"I am truly glad to be in America," he told the interviewer, as he propped himself up on a big pillow. "It is a great country of which I have heard so much. I have many friends here, and they have already inquired for me. But I do not know the people. They are very critical I understand; still, I am always natural; I do my best, and if they are not pleased

with my work I cannot help it," he continued philosophically.

"Your beautiful American women!" he commented, his face wreathed in roguish smiles. "I met a most charming lady from Los Angeles coming over in the boat, and we are now the best of friends. These American women are known the world over for their charms, but never before had I realized how attractive they really are."

"What impression have you of the American attitude towards things musical?" he was asked.

"My impression is that of the average foreign musician. America is still crude in its musical expression, but it excels all countries in its universal appreciation of the best that music affords. In this coun-

try you are always ready to enjoy the best that is in other nations. France can appreciate only French ideals; Germany loves only the German; but here in America, as I understand it, you are not partial. One day it is Wagner, then it is Saint-Saëns and then someone else. You are truly universal in your appreciation of music here.

"I shall use very few of my own compositions in my programmes," he went on to say. "First I wish to make my name as pianist; that done, there will be time to show what I can do as a composer."

"Paderewski and you are great friends, are you not?"

"Yes. I have spent many summers with him and he seems to like my work immensely. He once gave a great dinner to me at his country home, and during the banquet, after I had played a Brahms Rhapsody, he came to me and kissed me before the distinguished gathering. We are great friends."

Rubinstein confided how he had paid dearly for his lessons in learning how to play poker during the transatlantic voyage. Some polite strangers, it is said, invited him to join a game which finally cost him \$400. He won general approval during the trip by his continuous performances on the piano, helping to subdue the fears of the passengers in the great storm they met at sea by twisting his feet around the piano stool and playing hour after hour.

In reply to a question as to his experiences in Warsaw, where he lost a brother and two cousins through the Russian massacre, the pianist said:

"I cannot forget the terrible scenes of those outrages. It depresses me constantly and my only relief seems to be my piano. I have improvised a sonata under the influence of this depression and perhaps I shall play it at one of my concerts."

Rubinstein will make his American debut in New York, January 8, at Carnegie Hall, with the Philadelphia Symphony Orchestra. He plays the Knabe piano on his tour, which will be under the management of Bernard Ulrich.

### ZELLMAN PUPILS IN RECITAL.

Acquit Themselves with Credit in a  
Comprehensive Programme.

The students of the Zellman Conservatory of Music at 69 West 126th street, New York city, gave an exceedingly interesting musicale on the afternoon of December 27. The entire programme of nine numbers showed every evidence of the skill and care with which the pupils of the conservatory had been trained by Joseph B. Zellman, president and musical director, and his teachers, and reflected the greatest credit upon them and the participating musicians.

Especially praiseworthy was a duet, Pinuti's "Die Perle," excellently sung by Claudia Korniker, soprano, and Edna Golsberry, contralto. Among the other numbers were a rondo for two pianos by Gurliitt, played by Pauline Ullman, assisted by Arthur H. Gutman; a violin solo by B. Levy; a piano solo by Marion Cameron; a selection for two pianos by Mabel Weiss and Jessie Moss; a piano solo by Libby Norwalk and a piano solo by Gladys Hays.

### Franz Kneisel's Pupil Pleases Meriden.

MERIDEN, Conn., Dec. 29.—The Home Club of this city gave a delightful ladies' afternoon yesterday, the soloists being Miss Glenn Priest, violiniste, and Mrs. Etta Burgess Nobbes, contralto, with Frederick B. Hill at the piano.

Miss Priest, who is a pupil of Franz Kneisel, played "Zigeunerweisen" by Sarasate, Brahms' Hungarian dance, and the prelude to Saint-Saëns' oratorio, "The Deluge." She displayed decided ability, having a good technique and considerable virtuosity. Mrs. Nobbes sang songs by Schubert, Millinotti and Vannuccini.

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## SECOND CONCERT OF RUSSIAN SYMPHONY

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SCHULER'S DIRECTION.

Maud Powell Delights with Arensky Concerto and Campanari with Aria from Tchaikowsky's "Iolanthe."

CARNEGIE HALL, New York City, Dec. 30 and 31.—Russian Symphony Orchestra concerts, Modest Altschuler, conducting, assisted by Maud Powell, violinist; Giuseppe Campanari, baritone. The programme:

Tone Poem, "Finland".....Sibelius  
Suite, "Christmas Eve".....Rimsky-Korsakoff  
The Choral Art Society of Brooklyn assisting.

Eugene Bernstein at the Celeste.  
Aria, "Pique Dame".....Tchaikowsky  
Giuseppe Campanari.

Concerto for Violin.....Arensky  
Maud Powell.

Hebrew Rhapsody.....Zolotaryoff  
(a) Arioso, "Demon".....Rubinstein  
(b) Aria, "Iolanthe" (first time)

Tchaikowsky  
Giuseppe Campanari.

Caucasian Sketches.....Ippolitoff-Ivanoff  
Solos in the first movement by Jacob Altschuler, Viola and Alexander Laurendeau, English Horn.

The second concert this season of the Russian Symphony Orchestra, under the leadership of Modest Altschuler, proved to be a most interesting one, not only because of soloists presented, but because of a number of new orchestral selections presented for the first time in this country. Perhaps the most interesting was "Christmas Eve," by Rimsky-Korsakoff, a musical phantasy based upon a Slav folk story, in which the village blacksmith has to obtain the Czarina's slippers before the girl he loves will marry him. The suite is in eleven movements, divided into two parts. The first portion is celestial in theme, representing the "Dance of the Stars," the "Procession of the Comets" and a zarzarda, the "Shooting Stars." The entire movement is light and fantastic. The second portion begins with an andante movement, "The Star of Bethlehem Appears," and ends with a Christmas song. The suite was well played, the Choral Art Society of Brooklyn, with Eugene Bernstein at the celeste, assisting.

The second novelty offered was Arensky's concerto, splendidly played by Maud Powell. Miss Powell surpassed herself in wealth of tone, in technique and virtuosity. She was recalled eight times at the concert on December 30 and ten times the following day, even the musicians adding their share of appreciation for her fine work.

The third novelty was Zolotaryoff's "Hebrew Rhapsody," already described in *MUSICAL AMERICA*; and the fourth, an aria from Tchaikowsky's "Iolanthe," superbly sung by Campanari.

The playing of the orchestra, while a trifle rough at times, was of so intelligent a character as to reflect credit alike upon the men and their conductor. Jacob Altschuler, brother of the conductor, and Mr. Laurendeau, played soli in the last number, "Caucasian Sketches."

Press comments:

New York Times: "The Rimsky-Korsakoff suite is frankly programmatic music. The attempt was interesting and the music for the most part pleasing and surprisingly lacking in the cacophony that might have been expected from such a subject."

New York Press: "Modest Altschuler, who has an abundance of temperament, worked as usual with heart and soul."

New York Tribune: "Mr. Altschuler has gathered together some good instrumentalists which a sound disciplinary course of training might mould into an exceedingly effective concert organization. It would not be at all surprising if it should emerge as such from the hands of Mr. Safonoff, who is to conduct some of its performances this season outside of the metropolis."

Karl Griener, the well-known New York cellist, will give a recital at Stewart Hall, Boston, on the evening of January 18. He will be joined by A. Griffith Hughes, barytone, Louis V. Saar and Mme. Griener assisting at the piano. The programme will consist of Mr. Saar's sonata, opus. 49, in manuscript, played for the first time, the composer rendering the piano part, and several vocal numbers divided between Mrs. Griener, with the assistance of Mr. Griener as cellist, and Mr. Hughes, including Mr. Griener's arrangements of Liszt's "Liebestraum" and Popper's "Rhapsodie Hongroise," Rubinstein's "Andalouse and Toreador," and Griener's "Moonlight." On January 24, Mr. Griener will leave at the head of his own company for a concert tour through the South, for which he has booked eighteen dates.

## STRAUSS'S "SALOME" SCORES AN OVERWHELMING SUCCESS

ENGLISH AND GERMAN CRITICS DECLARE IT TO BE A STUPENDOUS WORK

According to mail advices just at hand, Richard Strauss scored an overwhelming success with his music-drama, "Salome," based upon Oscar Wilde's play of the same name, produced in Dresden on December 9.

That the opera was produced at all is due to the tireless energy of Strauss himself, for it is now a matter of history that the only manager having the courage to produce it was Count Seebach, intendant of the Royal Saxon Opera House. That the new opera is a stupendous work from a purely physical standpoint is evident from the fact that it required two stage managers, Herr von Schuch, who supervised the musical portion, and Wilhelm Wirk, of the Munich Royal Opera House, who acted as stage manager. One hundred and four musicians were necessary for the orchestral part of the performance.



RICHARD STRAUSS.

The foreign critics have been overpowered by the great inventiveness and mastery of orchestration shown in his new opera.

(Copyright 1904 by Gessford.)

As soon as the rôles were distributed, nearly everyone of the singers offered to strike. Frau Wittig handed the rôle of Salome back to Count Seebach, stating that it was a impossibility. She desired to know, among other things, how she, a solo singer, could dance for ten minutes and sing immediately afterward for a full quarter of an hour? Burrian, the tenor, declared that, owing to the difficulties of his part, he had to study it, not act by act, but measure by measure. It required several months for the soloists to learn their rôles, after all difficulties had been adjusted, and then followed two weeks of daily rehearsals with the orchestra.

About ten days before the première, Strauss came to Dresden and supervised the final rehearsal. The house was sold out and the critics were forced to attend the dress rehearsal on the previous night.

According to the general consensus of opinion, the score is a remarkable one, Strauss outdoing himself in his musical daring. As the composer himself has said, "Salome" will never be played on the piano, for it was written especially for orchestra and contains so many extraordinary passages as to make a piano score almost an impossibility. The soloists, beside those mentioned, were Perron as Johannes and Fr. von Chavanne as Herodias. All did splendidly considering the difficult music allotted to them.

Paul Colberg, the special correspondent of the *Musical Standard* of London, in reviewing the opera says:

"My impression is, that the whole work was grand and overpowering. At the close, the audience seemed to want many seconds to wake up from its dream and then to burst out into extraordinary applause. . . . Herr Strauss had to reappear on the stage twenty-five times, accompanied about twelve times by the singers and Herr von Schuch."

The special correspondent of the London *Daily Chronicle*, in the issue of December 10, declared that the success of the performance was unqualified.

"A musical genius has appeared," he says. "Indescribable are the rich and original invention, the overpowering dramatic character of the music on the stage and the bewildering colors of the orchestration. With the exception of two or three redundant passages, Strauss adheres to the exact text of Oscar Wilde's play. He has neither permitted a second-rate librettist to work for him as Gounod or Verdi did, nor has he written his own text, like Wagner did."

The London *Daily Mail* critic says:

"No doubt Richard Strauss has given his very best, and perhaps even more than that, for in some parts his music was sheer madness. The music for the voices is probably the most difficult ever written."

Arno Kleffel of the Berlin *Allgemeine Musik-Zeitung*, declares in the issue of December 15, that Strauss has written music which impressed him, less through the tremendous scope of the theme, than through the spiritual art with which it is interwoven with the Wilde play. He says that the tonal descriptions of the emotions of the various characters are simply marvelously true and exact.

Notwithstanding the discussion based on the feeling that the plot of the opera renders it unfit for public presentation, Strauss was called before the curtain in Dresden at least a dozen times. There is considerable difference of opinion, not only with regard to the morals of the opera, but also its melodic merit, and the London *Times* correspondent says that "there are those who find that the music is wholly unsuitable to the text."

The story of the play is founded upon the episode of Salome's demanding the head of John the Baptist as a reward for her meretricious dancing. Dr. Schmidt, of the Berlin *Tageblatt*, who is a personal friend of the composer, frankly states his opinion that the scene in which Salome kisses the severed head of John is the most loathsome one in every particular he has ever seen on the stage.

A new instrument, called the heckelphone, which seemed to be a cross between the English horn and the bass clarinet, was a feature of the orchestration. The composer insisted upon a larger proportion of strings than usual, the orchestra being enlarged to 110, the largest number ever seen in a Dresden theatre.

"Salome" has caused serious unpleasantness between the Kaiser and Strauss. Strauss, being a royal servant in his capacity as one of the conductors of the Berlin Opera, was informed by the Kaiser that His Majesty thought the writing of such an opera on such a theme as "Salome" was unworthy of him and not conducive to the advancement of pure art. To this Strauss replied that he was not going to take lessons on the qualities of art from any one, no matter how highly placed, unless his inherent knowledge on the subject was superior to his (Strauss's) own. A coolness ensued, and it is said that the contract with Strauss in regard to his position as director of the Berlin Orchestra will not be renewed.

### MME. GADSKI'S MOST SEVERE CRITIC.

Her Own Daughter Was Ambitious to  
Learn to Dance Cake-walks.

Mme. Gadski's severest critic at her recent New York song recital was a little girl who sat in one of the boxes and kept her eyes always fixed upon the singer. It was Lotta Tauscher, aged twelve, daughter of the prima donna, who was guest at a box party given by Mrs. Loudon G. Charlton.

Miss Lotta Tauscher, besides playing on the piano remarkably well, can dance most of the dances she sees on the stage, and last season was almost inconsolable because her mother would not have cakewalks and other negro dances taught her. She imitates Mme. Calvé's Spanish dance and the agonies of Santuzza cleverly, as well as the coquettish graces of Mme. Sembrich in "The Daughter of the Regiment."

Mme. Gadski knows that she must always be ready to face her daughter's criticism, and that she is likely to hear of some things that the skilled critics do not notice.

Cantata by H. R. Shelley Sung in Philadelphia.

PHILADELPHIA, Dec. 28.—"The Pilgrims—A Cantata of the Holy Land," was given at the Drexel Institute last night. It was listened to by an audience that filled the large auditorium. The Drexel Chorus is not large, numerically considered, but the volume of tone is good. It shows the careful training of Charles M. Schmitz, the director of music at the Drexel Institute. The book of the cantata was written by the Rev. E. H. Byington, the music by Harry Rowe Shelley, well known among American composers. The quartet of soloists comprised Madame Emma Suelke, Mrs. Katharine McGuckin-Leigo, Owen S. Fitzgerald and Theodore S. Harrison. James M. Dickinson, the organist of the institute, was at the organ, while Louis Vollmar was the pianist of the evening.

## POPE USES VICTOR TALKING MACHINE

UNIFORMITY IN PLAIN CHANT TO  
BE SECURED BY THIS MEANS.

In a Few Years the Instrument May Bring Gregorian Chant throughout the World into Conformity with the Standard Established by the Benedictines of Solesmes.

According to an article in *La Semaine Religieuse*, the official organ of Archbishop Bruchési, of Montreal, the aid of the Victor talking machine is to be invoked by the Roman Catholic Church, to spread the use of the Gregorian chant, in all its purity. It has been found much more difficult than it had been expected to make the same melodies uniform with the same rhythm. The tonic accentuation differs in different countries, on account of the various accents and pronunciations. To obtain complete uniformity, a Jesuit from the United States has suggested that the machine be used by the pontifical commission as a means of obtaining perfect unity.

The first trial was made with the leading Gregorian melodies according to the Solesmes Benedictine chant, and the commission caused the machine containing the records to be heard by the Pope, Pius X, who showed the liveliest interest and declared: "This is an excellent idea and it must be spread."

The difficulty of harmonizing national accents and pronunciation has often proved a stumbling block in the propagation of the Gregorian chant. Charlemagne, Emperor of the French, was a great admirer of the Gregorian chant, but he found that his Gallic singers differed much in their rendering of the plain chant from the singers he had heard at Rome. He, therefore, addressed the Pope and obtained that several of the singers in the papal choir be sent to France to train the singers in the Emperor's choir. It is expected that the use of the machine will obviate the necessity of sending singers from the papal choir to the different portions of the earth, and that within a few years uniformity will be established throughout the world.

### ALICE NIELSEN'S NEW TROUBLES.

Her Manager Breaks with the Shubert Brothers.

SAN FRANCISCO, Dec. 31.—Harry Russell, who has been managing the American tour of Miss Alice Nielsen on the road, to-day announced that he had severed all connection with the Shuberts, and that hereafter the New York managers would have nothing to do with Miss Nielsen's tour.

He said there were interesting facts behind the separation, but did not go into details.

Lee Shubert, when seen, said: "Mr. Russell could not sever connections with me, for the good and sufficient reasons that we have had no dealings with him. We are not and have not been Miss Nielsen's principals. Florenz Ziegfeld is her manager, and he is in Europe."

"We represent him simply for the purpose of booking, that is all. His personal representative on the road with Miss Nielsen is Harry Kingston. I have not heard from Mr. Russell, and do not know what he means by the announcement he has made."

Ricardo Lucchesi, of San Francisco, has finished a new mass, which has created much favorable comment in his home city.

## VIOLINISTS!

Have you ever heard one of LYON & HEALY'S new Cremona Violins? These superb instruments are made in Italy under the most favorable conditions. The workmanship is of the finest and the material is all Italian five year attic-dried. Prices range from \$100 upwards.

LYON & HEALY will gladly send several instruments for selection to any violinist. If they are not the finest new violins of any price that you have ever played upon, you may return all of them, and LYON & HEALY will pay express both ways. Write for catalogue and illustrations.

LYON & HEALY -:- Chicago



## PHILADELPHIA WOMEN DENY GRAFT CHARGE

WHILE SOME SAY THEY INVITE MUSICIANS TO BE THEIR GUESTS, OTHERS DECLARE THEY PAY THEM.

Time. Blauvelt Received \$600 for Singing at a Musical Tea—How the Orchestra Players Came to Appear at Mrs. Ervin's Teas.

PHILADELPHIA, Jan. 3.—Society here has retorted to the charges brought by local musicians that it is indulging in graft in having performers play at social functions without pay. Mrs. Frederick Thurston Mason, a prominent society woman, who has frequently assisted in receiving at the musicales given by Edmund Lewis at his Twenty-second street house, declared that she supposed the artists enjoyed the musical functions to which they were invited as guests.

Both Mr. Lewis and Mrs. D. Webster Dougherty having come under the accusations of the musicians who charge "graft," considerable discussion has arisen among society folk regarding the affairs. While it is acknowledged that a number of hosts have invited musicians of local repute to be their guests on these occasions and requested them to perform in that capacity, others indignantly deny the "graft" charges and maintain stoutly that they always pay for the services of musicians at their functions. One of these is Mrs. Edward Collings Knight, who is said to have paid Mme. Blauvelt \$600 for singing at a musical tea and \$50 to each of four musicians who appeared there.

A well known authority in musical circles, speaking of the case, said that the vogue of the musical tea started with those of Mrs. Spencer Ervin last season, when the various members of the Philadelphia Orchestra performed in her drawing room. That, he said, was an entirely different matter, and although Mrs. Ervin was the host, the musicians were really performing out of compliment to the Women's Auxiliary Committee of their organization, and were in a sense paid for so doing by reason of their salaries in the orchestra.

### PARKER'S "HOLY CHILD" SUNG.

Philadelphia Hears New Haven Composer's Oratorio and is Well Pleased.

PHILADELPHIA, Dec. 30.—Horatio Parker's oratorio, "The Holy Child," had its first hearing in this city on Christmas evening at the Lutheran Church of the Holy Communion. It proved to be a composition of considerable beauty, intensely modern in treatment, and most dramatic.

A tenor solo opens the cantata and has for the subject "The Annunciation." It is splendidly treated, the Christ Child motif, here appearing for the first time, being repeated in every number, but without monotony.

### Boston Singing Club Concert.

BOSTON, Dec. 28.—The Boston Singing Club, under the direction of H. G. Tucker, gave a concert last night in Jordan Hall, singing Bach's cantata, "Thou Guide of Israel." The soloists were Louis Black, tenor, and Gwilym Miles, baritone. Grace Bullock, soprano, sang "Far from the World," by Parker. Among the other compositions were Tschaiakowsky's "Don Juan" serenade, Cornelius' "Salamaleikum," and an anthem from the Jewish service by Max Spicker, "Toras Adonoi."

### New Studio Building for Pittsburg Musicians.

PITTSBURG, Jan. 3.—An office building devoted to music teachers and artists only is being planned by Mrs. C. B. Summers, a local music teacher. It is proposed to complete a home for art and music in Bellefield, one of the suburbs, although it is the consensus of opinion that it would be better if the building were located in the city.

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## ELVIN SINGER OF DETROIT A VOCAL TEACHER OF INTERNATIONAL REPUTATION

He Has Started an Operatic Club to Give Scenes from the Standard Operas.

One of the singers and teachers of international reputation in this country is Elvin Singer, the tenor. He settled in Detroit some years ago, after a distinguished career in Paris, Milan, Berlin and Vienna, where he sang leading tenor rôles in grand opera. Mr. Singer has also appeared successfully in opera in the principal cities of this country and Canada.

He was a favorite pupil of Francesco Lamperti, of Milan, and of Sbriglia, of Paris. In the fourteen years that he has been teaching—most of the time in Detroit—he has turned out many very successful pupils, who now occupy prominent positions in large choirs as well as on the stage.

Mr. Singer is a native of Vienna. He is one of those teachers who never force the voice. His own splendid organ and fine method show the excellence of the training he received, and which he is now imparting to others.

He has recently started an Operatic Club, in Detroit, to promote an interest in the study and production of operas. The plan is to rehearse once a week, taking up first the operas in part, and later, the complete works of the standard composers. The enterprise, which is wholly a local Detroit affair, already gives promise of a brilliant success. The membership fee has been made small. It is designed simply to cover actual expenses. A number of active musical workers are already interested in the plan.

One of Mr. Singer's greatest treasures is a photograph believed to be one of the very few ever taken of the great Italian master, Francesco Lamperti, surrounded by a number of his pupils. The picture was taken in 1885 in Cernobbio, the beautiful summer residence of the old master, situated on Lake Como. There came singers



*With sincere regards to  
"Musical America"*  
Elvin Singer.

Mr. Singer has sung principal tenor roles in grand opera here and in Europe, and is a leading teacher in Detroit.

of international reputation, besides aspirants for fame, to see him. Among the great artists who studied with Lamperti are Albani, Sembrich, Mme. La Grange, the great teacher of Paris, Van Zandt, and the late Italo Campanini.



FRANCESCO LAMPERTI AND SOME OF HIS PUPILS.

Numbering from the left-hand corner, the people in the picture taken at Lake Como in 1885, are: Elvin Singer, now of Detroit; Mlle. Lola Beeth, of the Imperial Grand Opera House, Vienna; Mlle. Juretz, of the National Opera House, Buda Pesth; Signor Francesco Lamperti; Signora Edwige Lamperti (his wife); and Mr. Phillips, of Australia.

### "The Fire Worshippers" Produced in Lincoln, Neb.

LINCOLN, Neb., Dec. 30.—The new romantic cantata, "The Fire Worshippers," for soli and mixed quartet, which was sung here for the first time last week, is the work of Howard Kirkpatrick, of the Nebraska University School of Music. It is a most ambitious work and is founded on Moore's "Lalla Rookh."

### New Girls' Singing Club.

LUDLOW, Mass., Jan. 3.—Alice Bennett has formed a singing club among the members of the Girls' Institute. It will be under the direction of Mary W. Howard, supervisor of music in the public schools. The club will give various concerts and will rehearse every Monday evening.

## "OTELLO" NOT TO THE KAISER'S TASTE

NOT IMPRESSED WITH VERDI'S OPERA, HE EXPRESSES OPINION FREELY.

Tells Singers He and His Family Go to Hear Music to be Moved and to Carry Away Some Lasting Impression.

BERLIN, Dec. 30.—Just what the Kaiser's musical tastes are is not known definitely, for he changes them at will, this being his royal prerogative. Recently he visited the Prince Regent of Brunswick, who gave a performance of Verdi's "Otello" at the Brunswick Opera House in honor of his august guest. The Kaiser did not like the opera, and after the performance he invited Riedel, leader of the orchestra, to his box and said:

"When I next come to Brunswick you must play my favorite music for me. 'Otello' is not to my taste; it is interesting in a way, but has not affected me in the least."

He, however, gave the poor man a gold scarf-pin with diamonds in it. Then he called up the three principal singers, Othello, Desdemona and Iago, all of whom appeared in their stage costumes. The Emperor gave the men scarf-pins, and to Fraulein Lautenbacher, the Desdemona, a beautiful gold brooch, but accompanied the gifts with another lecture.

"I cannot remember a note of what I have heard," he said. "What is the opera for? To amuse and instruct. I go there with my wife and children, and we like to hear something we can take away with us, something that sounds in our souls for days afterward. There is nothing of this in 'Otello.' I am not impressed; I like being impressed. When next I come, sing me something I like."

### EDWIN GRASSE'S SUCCESSFUL RECITAL.

He and Mrs. Rider-Kelsey Encored Several Times by Large Audience.

Before an exceptionally large audience, Edwin Grasse, the blind violinist who, it will be remembered, always goes before the public solely on his own merits, gave a successful recital on Thursday afternoon, December 28, in Mendelssohn Hall, New York. The enthusiasm of his hearers was such that he was called out for three encores.

Mrs. Corinne Rider-Kelsey contributed two groups of songs, the first consisting of selections by Dr. Arne, MacDowell and Parker, the second of three songs by Strauss. She was cordially received by the audience, and she was twice encored.

Mr. Grasse opened his programme with his own suite in E minor for piano and violin, and closed it with a polonaise of his own composition in manuscript. His other numbers included the andante and finale from Bruch's G minor concerto, Sinding's Romanze, Wieniawski's "Airs Russes," Sarasate's "Danse Andalouse," Zarzycki's Mazourka, and Dvorak's Humoresque.

Mrs. Carl Hauser assisted at the piano.

### New Cantata by N. H. Allen Sung at Hartford.

HARTFORD, Conn., Dec. 26.—A new cantata, "The New-born King," by N. H. Allen, of this city, was the prominent feature at the Christmas vesper service at the Church of the Redeemer here last evening. The work is divided into three parts, "Prophecy," "Anticipation" and "Realization."

The recitative in the first part was sung by Archie L. Whiting, baritone. Miss Alice Pattenon Merritt sang "The Virgin's Lullaby" beautifully. Charles D. Crocker was the tenor and Mrs. Harriet Johnson Holt the soprano. The composition as a whole is a scholarly and ambitious work and reflects credit upon Mr. Allen.

### Aldermen Deprived of Music.

Mayor McClellan, of New York, vetoed a resolution of the Board of Aldermen appropriating \$600 for music and decorations in the City Hall on January 1. The Aldermen were compelled to organize without music.



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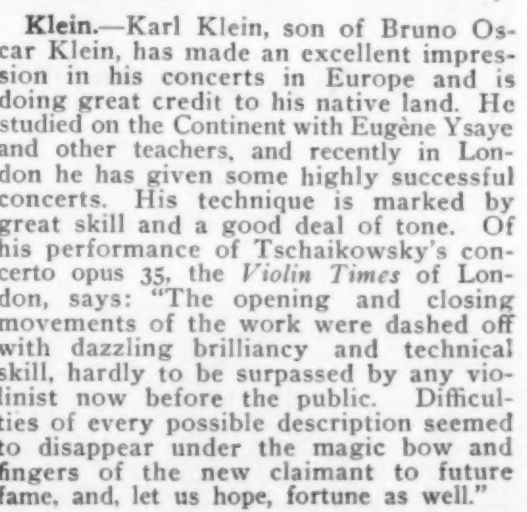
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### A FEW OF MY PATRONS

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Ysaye	Kunitz	Vescey	Bendix
Hollman	Thibaud	Arnold	Hasselbrink
Gerardy	Kreisler	Elsa Riegger	Kocian
Musin	Sauret	Saslavsky	Marteau
Marteau	Sarasate		Loeffler







# WHAT THE PRESS OF THE COUNTRY HAS TO SAY ABOUT "MUSICAL AMERICA"

Words of Encouragement from Leading Newspapers All Over the United States and Canada.

The reception of MUSICAL AMERICA by the profession and the music-loving public has not been more generous than that accorded it by the press. Hundreds of newspapers have already drawn attention to the new paper, and, without exception, have endorsed its purpose and said a good word for it. The general trend of the articles is that such a paper is greatly needed. The limitation of space permits us to quote only a few of the notices which have appeared, and even then to give but brief extracts from them:

## From the Detroit "News-Tribune."

"For the first time in America, a musical paper has been launched that is worthy of the term, and MUSICAL AMERICA is its name. The paper is about a month old, is published weekly in New York City, and its editor is John C. Freund, the well-known critic on music and the drama, trained news-gatherer, and, to quote a friend, 'honest gentleman.' The paper is of the newest possible character, offering bright, authentic and up-to-the-minute news of the musical world, its inhabitants and its doings. There are no long 'paid-for' criticisms, laudatory effusions about individuals or bitter personalities—in fact it starts out as a clean, newsy sheet, independent and with no blackmailing schemes, and guided by the principle of honesty and justice in musical journalism."

## From the Burlington (Ia.) "Hawkeye."

"When John C. Freund laid down his pen and gave up the publication of MUSICAL AMERICA a few years ago all lovers of clean, independent musical news were sorry that the publisher found it necessary to take the step. Now the publication of MUSICAL AMERICA, under the same editor and manager, has been resumed, and it is to-day the best musical journal that comes to the Hawkeye's exchange table. The Hawkeye extends congratulations and best wishes."

## From the Portland (Me.) "Telegram."

"Musicians and musical people have read with unusual pleasure the first numbers of the new journal, MUSICAL AMERICA. The paper is filled with interesting and important matter, presented in accurate and condensed form and covering all late happenings among musicians. There is no doubt, if the quality of the matter is kept up, of the publication taking its place at once in the front ranks of musical literature."

## From the Austin (Tex.) "Daily News-Tribune."

"It will be good news to the musical public that John C. Freund, the noted journalist, has resumed the publication of MUSICAL AMERICA. It is safe to say all the musical people of this city will enter their names for the coming year. The illustrations, alone, are worth the money."

## From the Reading (Pa.) "Telegram."

"MUSICAL AMERICA appears to occupy a place not reached by any other musical publication."

## From the Albany (N. Y.) "Argus."

"Impartial and uncommercialized chronicles of the musical happenings of the week in the great musical centres of America are the purpose of MUSICAL AMERICA, and the current number of the paper illustrates how successfully this has been accomplished by Mr. Freund and his editorial staff."

## From the Montreal (Can.) "Daily Witness."

The reappearance of John C. Freund's MUSICAL AMERICA will be hailed with pleasure by musicians and music-lovers throughout the country. With the fine half-tone cuts of prominent musicians now before the public, and the interesting résumé of the events of the week, MUSICAL AMERICA should fill a long-felt want."

## From the San Francisco "Chronicle."

"MUSICAL AMERICA is newsy, readable and well illustrated."

## From the Newport (R. I.) "News."

"MUSICAL AMERICA occupies a unique position in the world of musical magazines, being conducted after the style of a first-class daily newspaper. It is in no sense a professional trade paper—it is bright and interesting, and full to the covers of pure musical news."

## From the Toledo (O.) "Blade."

"Musicians will be interested to know that MUSICAL AMERICA, edited by John C. Freund, has been revived. It is a bright,

clever paper devoted to movements in American musical circles, and of crisp personalities concerning musicians."

## From the Chicago "Record-Herald."

"Music lovers are watching with interest the career of the new and independent weekly called MUSICAL AMERICA, edited by John C. Freund. There was a distinct place for a periodical of this kind devoted to every phase of musical endeavor in America. The latest number covers its chosen field so thoroughly that it is a pleasure to call attention to its merits."

## From the Chicago "Daily News."

"MUSICAL AMERICA is a well-edited musical paper, which gives the news of artists in whom the musical world is interested. Excellent half-tone illustrations are used."

## From the Boston "Journal."

"Welcome addition to the ranks of musical papers is MUSICAL AMERICA, which has been revived by John C. Freund, with vast improvement in every direction. The paper is a handsome production typographically and pictorially, and it is convenient in shape. News, news and again news seems to be its impelling intent, for it is packed full of information on musical events from cover to cover. There is a clear field for just such a paper as MUSICAL AMERICA, and if it is conducted in its present lines there can be little doubt of its success."

## From the Louisville (Ky.) "Post."

"MUSICAL AMERICA, of which John C. Freund is the editor, is full of news of the musical world, prepared in an interesting and fascinating manner most pleasing to lovers of music."

## From the St. Louis (Mo.) "Republic."

"MUSICAL AMERICA has just made its reappearance, edited by John C. Freund, of New York. It is full of news, written in a spicy, fascinating manner."

## From the Indianapolis (Ind.) "Sentinel."

"It is quite generally agreed in professional musical circles that there is abundant room for a publication of such a scope and ideals as MUSICAL AMERICA, and this, coupled with the fact that Mr. Freund has won a front rank place as a writer on musical subjects, is the basis of a prediction that MUSICAL AMERICA will have great weight among those it is intended to reach."

## From the Bloomington (Ill.) "Daily Bulletin."

"MUSICAL AMERICA is an up-to-date musical magazine, of which John C. Freund is the editor."

## From the Worcester (Mass.) "Evening Post."

"MUSICAL AMERICA is a joy to music-lovers. It contains the news of the week. It is brightly illustrated and does not attempt the deep criticism which so few care to read, except on rare occasions."

## From the New York "Sports of the Times."

"John C. Freund, having established *The Music Trades* so that it runs itself like the New York Herald, has started MUSICAL AMERICA as an exclusively music newspaper for the cultured, general public, to give all the news concerning its specialty on the same broad, enterprising lines that other papers give the news of the world. There is room for such a new paper, as this is the most musical of all countries, and John C. Freund is the ideal editor in knowledge, experience and temperament for such a periodical."

## From the Richmond (Va.) "Times-Dispatch."

"MUSICAL AMERICA is a bright, independent weekly devoted to the musical interests of the United States and Canada. There should be room for another musical journal conducted on the lines Mr. Freund has laid down for his paper."

## From the Buffalo (N. Y.) "Express."

"Musicians will remember well that clever publication called MUSICAL AMERICA, of which John C. Freund, of New York, was editor. After a period of several years Mr. Freund has decided to revive the paper. It is full of news, written in a spicy and fascinating way. MUSICAL AMERICA is heartily welcome."

## From the Grand Rapids (Mich.) "Post."

John C. Freund, the veteran in publications pertaining to musical matters, has just revived his paper MUSICAL AMERICA. It will fill a long-felt want among the musical laity as well as the profession. It is bright

with news of the great artists and really contains information generally of musical America."

## From the Toronto (Can.) "Mail and Empire."

"MUSICAL AMERICA appeals to the professional musician and amateurs everywhere. It is well printed, profusely illustrated, up to date. Under the capable editorship of John C. Freund, its success is assured. It is the brightest and newest publication of its kind in America."

## From the Boston "Post."

"It is a bright, comprehensive journal with news from all parts of the world, and will be appreciated by all interested in musical matters."

## From the Oakland (Cal.) "Tribune."

"All lovers of music will be interested in MUSICAL AMERICA, which gives a record of all musical events of note which have taken place during the week. The journal is illustrated with pictures of some of the most distinguished musicians of the time."

## From the Rochester (N. Y.) "Democrat and Chronicle."

"It is a pleasure to note the reappearance of MUSICAL AMERICA under the editorial management of John C. Freund. It is not a trade publication, but is devoted to musical news and criticisms. It covers the field with great thoroughness. Mr. Freund has experience, talent as a writer, the true newspaper instinct and the ability to inform and interest his readers."

## From the Vancouver (B. C.) "Colonist."

"Lovers of music throughout the continent are giving the most cordial and reassuring welcome to MUSICAL AMERICA, now being published under the eminently capable editorship of John C. Freund. The paper gives promise of a useful life. It is readable to a degree, reliable and well printed."

## From the Savannah (Ga.) "Morning News."

"MUSICAL AMERICA is the name of a new publication that is being issued in New York, and one that in its first numbers is a credit to its name. It gives, each week, all the news of interest to the musical world in a form that is sure to attract attention and certain appreciation. The editor, John C. Freund, has had a wide and comprehensive experience among musicians and with the music trade, and is well qualified to make this paper what he has set out to make it, one of the brightest and best edited in the field."

## From the New Orleans (La.) "Daily States."

"John C. Freund, the well-known New York editor and man of affairs, has just resumed the publication of MUSICAL AMERICA, a bright and newsy journal, which by the splendid appearance of its pages, containing, as they do, a vast amount of bright, fresh and newsy reading matter of general interest to the musical world, will, doubtless, meet with deserved success. Mr. Freund has a national reputation as a writer and editor. He takes great interest in civic affairs and is a recognized leader in metropolitan journalism."

## From the Little Falls (N. Y.) "Times."

"The fact that John C. Freund is the editor of MUSICAL AMERICA recommends it at once to our attention. Mr. Freund's ability as a writer is well known here, as he was for some time editor of the *Dolgeville Herald*. MUSICAL AMERICA occupies a place not reached by any of its contemporaries."

## From the Worcester (Mass.) "Gazette."

"MUSICAL AMERICA, edited by John C. Freund, is a valuable addition to the musical world. It is published weekly and is devoted to the musical interests of the United States and Canada. The last November issue contains short résumés of the recitals given in the past month by well-known artists in the musical world to-day, with able criticisms of the same, also advance dates of all the well-known artists and organizations and the places where they can be found for the month of December."

## From the Montreal (Can.) "Gazette."

"MUSICAL AMERICA is published by John C. Freund, and the numbers which have already appeared have been bright and newsy."

## From the Montreal (Can.) "Herald."

"It seems likely to fill a long-felt want among those who wish to keep au courant with the affairs of the art generally, not only because of its condensation, completeness and freedom from critical bias, but because it is cheaper than any one of the kind at present published. It is strictly a newspaper confined to musical news, and its four or five issues to date have shown a most satisfactory spirit of fairness and enterprise. If it does nothing but awaken to a sense of their responsibility those sheets—too numerous, unfortunately—whose laudation, condemnation and bare mention are sold by the inch, it will be doing a noble work."

## From the Detroit (Mich.) "Free Press."

"After an absence of some years from the musical field, John C. Freund, of New York, has started his MUSICAL AMERICA again. Mr. Freund was at the head of the *American Musician* some years ago, and in his relation with artists made a number of lasting friends. His paper, *The Music Trades*, stands practically alone as a gatherer of news, and he has received a hearty welcome in his old line of musical journalism. The new paper has high aims and it is living up to them! Ample financial backing has been secured for the paper, which is newsy and reliable, and fills a real vacancy."

## From the San Francisco (Cal.) "Music Review."

"John C. Freund had a very happy inspiration when he established MUSICAL AMERICA, for it fills a vacancy that has long been waiting to be filled."

## From the Meriden (Conn.) "Times."

"Musicians will do well to read MUSICAL AMERICA, edited by John C. Freund, which contains a handsome assortment of live news matter and photographs."

## From the Ottawa (Can.) "Citizen."

"Judged by the first number, MUSICAL AMERICA promises to be a success. It is not a trade paper, but gives musical news while it is news. In this respect it fills a long-felt want."

## From the Ann Arbor (Mich.) "Times."

"A very creditable publication, which does not fall short of its aim to give the musical news of the country in a clear, concise, independent manner. It is a paper of great interest and help to both musicians and music-lovers and covers a wide field."

## From the Woodstock (Ont.) "Sentinel."

"A musical journal of unusual merit, well printed, most interesting—not only to professionals but to music-lovers generally."

## From the St. Paul (Minn.) "Dispatch."

"A very newsy journal of music, edited by John C. Freund, has just made its debut in New York. Its readableness will bring it a wide recognition. The new publication is notably rich in news."

## From the Plainfield (N. J.) "Press."

"A representative musical journal, valuable to music-lovers for correct dates of musical entertainments, and also for the large amount of information it contains."

## From the Warren (O.) "MusicTimes."

"For some years past the musical people of America have been in need of a real musical newspaper, as will be attested by every lover of the art, and we note with more than passing gratification the issuance of MUSICAL AMERICA, a real musical newspaper, by that sterling man, John C. Freund."

## From the Concord (N. H.) "Evening Monitor."

"The paper will stand for the national endeavor, the national work in music and establish a principle—the principle of honesty and justice in musical journalism."

## From the Pittsburg (Pa.) "Chronicle-Telegraph."

"MUSICAL AMERICA deals in a spicy manner with all questions of interest to the musical profession."

## From the Toronto (Can.) "Globe."

"It is a welcome addition to the list of musical journals. In these days, when numerous so-called 'musical journals' are claiming public patronage and offering nothing but trade notes of no earthly interest to people generally, one can appreciate a paper like MUSICAL AMERICA, which gives a readable account of the news of the musical world, while offering a fair proportion of views."

## From the Utica (N. Y.) "Observer."

"There is much of interest to musicians in MUSICAL AMERICA, which is bigger and better than ever now. Its many pages are filled with fair criticisms and interesting descriptions of vocalists and players. It is profusely illustrated."

## From the London (Ont.) "Advertiser."

"John C. Freund, for many years associated with successful publications of New York, and a son of the one-time leading foreign physician of Old London, has given to America something which it has long stood in great need of—a reliable musical paper, which is, it might be said, a 'newspaper'—MUSICAL AMERICA. The first numbers stamp the paper as a publication of sterling worth, truthful and wide-reaching in its news-gathering. The great need for such a newspaper guarantees its success, for that it is needed and has been needed for a long time the musical world knows only too well. To Canadians, the publication is of especial interest, as it aims to give its Canadian readers a weekly budget of musical items from all over the world. Vocalists and instrumentalists all over the continent will hail with satisfaction the reappearance of MUSICAL AMERICA."



## OBJECTS OF NEW MUSIC SOCIETY

TO PRODUCE AMERICAN ORCHESTRAL WORKS.

A Committee Formed to Pass Upon Scores to Be Performed this Season by the Russian Symphony Orchestra.

The New Music Society of America, an announcement of the incorporation of which was published in these columns last week, has as its object the creating of conditions favorable to the artistic activity of the American composer, and of promoting performances of serious new works of native origin.

In its circular just issued, the Society expresses the belief "that present conditions in the American world, so far as they govern native compositions, are hostile to the normal development of a vigorous creative art; and that until the situation be bettered and American works obtain a just representation in our concert rooms, there is need of the activities of such an organization as the New Music Society of America."

The Society will give three concerts in New York this season, with the aid of the Russian Symphony Orchestra. Orchestral scores, which for the present will be the only class of works produced, will be gladly considered, and will be passed upon by a committee consisting of Modest Altschuler, Rupert Hughes, N. Clifford Page and Lawrence Gilman.

As some indication of the wealth of American orchestral compositions that may be drawn upon, mention is made of the following works, a number of which have never been performed:

George W. Chadwick, Overture, "Melpomene," Overture, "Thalia;" Frederick S. Converse, Symphonic Poem, "Festival of Pan," Symphonic Poem, "Endymion's Narrative," Overture, "Euphrosyne;" Arthur Curry, Symphonic Poem; Charles Elander, Overture; Arthur Farwell, Fantasy, "Dawn," Two Tone Pictures, after "Pastels in Prose," "Symbolistic Study," after Whitman, "Love Song" from Suite; Arthur Foote, Suite in D Minor, Symphonic Prologue, "Francesca da Rimini," Overture, "In the Mountains;" Louis A. v. Gaertner, Tone Poem, "Macbeth," Symphonic Poem, "Il Penseroso," Symphonic Poem, "The Gods of Greece;" Henry F. Gilbert, Symphonic Poem after Maeterlinck's "The Seven Daughters of Orlamonde," Two Episodes: "Legend," "Negro Episode," "Salammbô's Invocation," for soprano and orchestra; Frederick Grant Gleason, Symphonic Poem, "Edris," Symphonic Poem, "The Song of Life;" Rubin Goldmark, Overture, "Hiawatha," Theme and Variations; Rudolph Gott, Overture to "Camille;" Henry K. Hadley, Symphony, "Youth and Life," Symphony, "The Seasons;" Edward Burlingame Hill, Overture; Henry Holden Huss, Rhapsody for piano and orchestra, Concerto for piano and orchestra; Edgar Stillman Kelley, Suite, "Aladdin;" Ernest R. Kroeger, Symphony, Overture, "Sardanapalus;" Benjamin Lambord, a Symphonic Overture, two Ballades for tenor and orchestra; Harvey W. Loomis, Intermezzo from "The Tragedy of Death;" Edward MacDowell, Symphonic Poem, "Lancelot and Elaine," Symphonic Studies, "Hamlet and Ophelia," Indian Suite, Suite (opus 42), Two Fragments, after the "Song of Roland;" W. J. McCoy, Overture, from "The Hamadryads;" Arne Oldberg, Symphony No. 1, F major, Symphony No. 2, F minor, Overture, "Paolo and Francesca," Variations; John Knowles Paine, Symphony, "Spring," Symphonic Poem, "The Tempest," Symphonic Poem, "An Island Fantasy;" Horatio W. Parker, Overture in E flat, Overture, "Regulus," Symphony in C minor, "A Northern Ballad;" Henry Schoenfeld, Overture, "In the Sunny South," "Rural Symphony;" Harry Rowe Shelley, Two Symphonies, Symphonic Poem, "The Crusaders," Dramatic Overture, "Francesca da Rimini;" Arthur Shepherd, "Overture Joyeuse;" Templeton Strong, Symphony, "Sintram," Symphonic Poem, "Undine;" Frank Van der Stucken, Symphonic Prologue, "William Ratcliffe," Symphonic Prologue, "Pax Triumphans," Prelude to the opera "Vlasda;" Arthur Whiting, Fantasia for piano and orchestra.

### Cleveland Church Hears "The Messiah."

CLEVELAND, Dec. 28.—The Harmonic Club sang "The Messiah" at the Epworth M. E. Church to-night, the assisting soloists being Mrs. Ada M. Sheffield, soprano; Mrs. Harriet M. Foster, contralto; Daniel T. Beddoe, tenor, and Henry G. Scott, basso.

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## CARUSO CARICATURISTE



Caruso is not only a great singer, but a clever caricaturist. Above are some examples of his work, in which he has not only caricatured his friends, but himself.—From "Musica."

### HAND ORGANS NOT LICENSED OUT WEST.

Hence the Poor Ones Emigrate from New York to Chicago.

Villa Mazachia is the name of an organ grinder in New York, who, when accused recently of operating without a license, showed to the presiding magistrate a bank book with a credit in his favor of \$7,000, all made by turning a crank.

In New York and Boston this business is regulated by city ordinances, and no one can grind an organ which has been condemned as poor in quality or out of repair. In the Western cities, on the other hand, one can manipulate anything that he calls an organ without molestation. The consequence is that the instruments condemned in New York and Boston go to Chicago, and split ears and lacerate nerves until they drop to pieces.

### A New Musical Dictionary.

One of the handiest and most satisfactory books on a musical subject which has been put out for a long time is Elson's Music Dictionary, compiled by Louis C. Elson, Professor of Theory of Music at the New England Conservatory of Music, and published by the Oliver Ditson Co.

It is an extremely handy and well-arranged musical dictionary, in boards, and within its three hundred pages covers the entire range of vocal and instrumental music of every kind. It is not only a musical dictionary, but is a glossary of musical terms as well, and has, in addition to a clear, concise system of pronunciation, definitions so thorough and exhaustive that a person who refers to it can in a few minutes acquire extensive musical knowledge.

### FROM A TIN PLANT TO THE FOOTLIGHTS.

Tin Worker Will Sing in Savage Grand Opera Productions.

John Thomas, a tin worker of New Castle, Pa., has accepted an engagement to sing in Savage's English Grand Opera Company.

He has sung in operettas given by a local organization, and his good barytone voice attracted the attention of several managers, who made him a number of offers.

Leona Watson, a pupil of Zilpha Barnes-Wood, is the prima donna of the Herald Square Opera Company, of New York, appearing in such rôles as Santuzza, Leonore and Marguerite.

## BALDWIN PIANOS

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## GRIEG AND SINGERS THEIR THEMES

Two Books on Musical Subjects, Just Issued, Show Various Phases of Human Nature.

Two books of interest to musicians have just been issued, one on Edvard Grieg, the composer, published by John Lane, and the other, "The Singing of the Future," by Ffrangcon Davies, the Welsh singer. In the former Frank Van der Stucken's reminiscences of Grieg make good reading, while in the latter the author hints strongly that singers are lacking in mentality.

From the life of Grieg:

"Grieg's piano concerto in A minor proved to be the means to gain Liszt's protection. While Liszt admired the originality of the music, he suggested several alterations in the instrumentation. The composer accepted these suggestions, and the score was published accordingly. Later Grieg published a revised edition of the concerto, in which he partly reverted to his first simpler and more appropriate scoring."

The book contains translations of letters written by Grieg as a young man to his parents from Rome, when he first met Liszt. He took his concerto to Liszt, who played it at sight from the manuscript. Grieg writes:

"I admit that he took the first part of the concerto too fast, and the beginning sounded helter skelter; but later on, when I had a chance to indicate the tempo, he played as only he can play. In conclusion, he handed me the manuscript, and said in a peculiarly cordial tone: 'Fahren Sie fort, ich sage Ihnen, Sie haben das Zeug dazu, und—lassen Sie sich nicht abschrecken!' 'Keep steadily on, I tell you, you have the capability, and—do not let them intimidate you!'"

"This final admonition was of tremendous importance to me; there was something in it that seemed to give it an air of sanctification. At times, when disappointment and bitterness are in store for me, I shall recall his words, and the remembrance of that hour will have a wonderful power to uphold me in my days of adversity."

From the Davies book:

The writer at the outset declares that singers, as a class, are not burdened with brains, according to newspaper critics. Davies, in reply to this, gives it as his own opinion that singers have as much brains as other people, only they do not use them. His book contains an insistence on the paramount need of intelligence in the singer and a will to rise above the limitations and the vanities that an indulgent and uncritical public have fostered. The ambition of every singer ought to be, he thinks, a full-rounded development, mentally as well as vocally, so as to enable him to run the whole gamut of emotional expression and not be content with a limited metier; and he should not content himself with the beguilement of an audience with lovely and sensuous tone when that power happens to be within his natural gifts; nor overawe with physical prowess to the detriment of linguistic purity. Upon the first point of his reprobation he says:

"Singers classify themselves according to supposed limitations; each finds his metier and lives up to, and on it. Any singer of ordinary physique and mind should be able to delineate clearly any character."

To those who say that the three requisites of the singer are: First, voice; second, voice; third, voice, he retorts: "As well tell a painter that his chief matters are: First, paint; second, paint; third, paint."

### NEW ORLEANS CHORAL PROGRAMME.

Julian Walker, May Randolph and J. Freiche Engaged as Soloists.

NEW ORLEANS, Dec. 30.—The directors of the Choral Symphony Society have announced their programme for the season. They have engaged Julian Walker for the second concert to be given on January 27.

At the first concert, the soloists will be May Randolph, pianiste, and J. Freiche, baritone. Mr. Dunkley, the musical director, is in treaty with a well-known instrumental soloist of international reputation, whom he hopes to get for the third concert, the date of which has not yet been fixed.

The People's Choral Union of Brooklyn will give Coleridge-Taylor's "Hiawatha" at its annual concert on Tuesday evening, February 20. The soloists will be Miss Kathrin Hilke, Edward Barrow and Livingston Chapman. T. Bath Glasson is the director of the Union.

### Mme. Rappold Sings at Bagby Musicale.

Mr. Bagby's musical morning at the Waldorf-Astoria on December 28 brought out a large and fashionable audience, attracted by the two soloists, Mme. Marie Rappold and Alfred Reisenauer. Mme. Rappold sang an aria from "Der Freischuetz" and songs by Strauss, Dvorak, and Dell'Acqua. Mr. Reisenauer played several selections. In the audience were the Viscountess Maitland, Mme. Lillian Nordica, Mrs. Charles M. Oelrichs, and other prominent people.

Mr. Bagby will give another series, beginning January 8, when Mme. Sembrich and Caruso will be among the soloists.

### Imitated Heinrich Conried.

"Mlle. Nitouche" was produced at the Irving Place Theatre, New York city, on December 26, with Lina Abarbanell in the cast. The hit of the evening was made by Willy Frey, who impersonated the director of the theatre and who took Heinrich Conried for his model. A mop of hair was tousled over his forehead and hung down over his ears in the true Conried style. The audience laughed at the resemblance, especially when Frey asserted that he did not pay extra salaries to his chorus.

### SHOEMAKER OBTAINED WARRANT.

Advertising Solicitor Arrested Because Calvé Did Not Sing in Des Moines.

DES MOINES, Iowa, Dec. 30.—Because Mme. Calvé failed to keep her concert date a week ago, A. R. Steil, a shoemaker, obtained a warrant for the arrest of C. M. Robinson on a charge of obtaining money under false pretenses.

Robinson is an advertising solicitor for the programmes used in the local theatres, and when Calvé's concert was announced he went to Steil and obtained an advertisement from him, agreeing to take a pair of half-soles for his shoes in exchange.

When Calvé failed to sing Steil demanded pay for the soles, and when Robinson refused, he was arrested. The matter was finally settled amicably.



Patience—"That long-haired man with the diamonds, at the piano, I just heard, started life as a poor musician." Patrice—"Well, he's that yet."—*Yonkers Statesman*.

Of a sudden the great prima donna Cried, "Heavens! My voice is a goner!" But a cat in the wings Said, "I know how she sings," And finished the solo with honor.—*Life*.

"How come Br'er Thomas all time holierin' fer de ol'-time religion?" "Well, 'twixt de two er us, it's my opinion dat in dem days Providence en de preachers didn't know so much erbout him!"—*Atlanta Constitution*.

Hotchkiss—What do you think of Miss Shreek's voice?

Melson—What do I think of Miss Shreek's voice? Why, I'm circulating a subscription paper to send her abroad.—*Winnipeg Town Topics*.

Naggus—"Borus, that last story of yours struck me as being more realistic and true to life than any you have written for a long time." Borus (highly flattered)—"Really?" Naggus—"Yes; it was so infernally commonplace."—*Chicago Tribune*.

"What's the botanical name of that pretty vine of yours, Billy?" "I don't know the 'tanical name, Miss; I calls it the Bouncer vine." "What a queer name. Why do you call it so?" "Because, you see, Miss, it's allus a-throwin' out a lot o' suckers."—*Baltimore American*.

Miss Pounden-Thump—"You're not a music lover, I'm afraid." Mr. Foote-Innit—"Indeed I am. What makes you think I'm not?" Miss P.-T.—"I thought you looked bored while I was playing." Mr. F.-I.—"I may have looked bored, but I do love music."—*Cleveland Leader*.

### Ruth Vincent Sings at Private Musicale.

Mrs. John C. Westervelt gave a musicale at her home, 7 West Fiftieth street, New York city, on December 28, that her friends might hear Ruth Vincent of the "Veronique" company, Frederick S. Weld, and Frank Haskoll sing.

The music was under the direction of Herman Klein. Miss Vincent, who in private life is Mrs. John Fraser, sang Bemberg's "Nymphes et Sylvains," the "Villanella" of Dell'Acqua, and, with Mr. Weld, the duets from "Veronique." Messrs. Weld and Haskoll also sang several solos.

### New Organ Is Dedicated.

INDIANAPOLIS, Dec. 29.—The big, new pipe organ recently installed in Bethel Avenue M. E. Church, corner Toledo and Vermont streets, was formally dedicated last night with a recital by Charles F. Hansen, one of the best known organists in the city, assisted by Mrs. Lucretia Knox, soprano, and Frank Fowler Brown, tenor.

Visitor—How did you feel sleeping in the upper berth on the railroad train? Willie (aged 5)—I felt like I was in the top bureau drawer.

Comic man (to unappreciated tenor, whose song has just been received in stony silence)—"I say, you're not going to sing an encore, are you?" Unappreciated tenor (firmly)—"Yes, I am. Serve them right!"—*Punch*.

Father—I wrote William at college that I would not send him any more money until the first of the month.

Mother—What does he say in his letter to-day?

Father—That he will never forget my unremitting kindness.

### He Refused.

"Well, Mrs. Sorghum is mad at the grand opera management again."

"What's the matter now?"

"You know how high-pitched her voice is?"

"Yes."

"Well, she wanted the leader of the orchestra to pitch the instruments an octave lower so that she could be heard—and the leader refused."—*Cleveland Plain Dealer*.

### Economy in Praise.

The people of a certain church are justifiably proud of their organ—a very fine instrument presented by a wealthy member. The blowing is done by water power, a meter being fixed to register the quantity of water used. Some Sundays ago a visiting minister preached an eloquent sermon on the sin of extravagance. When his discourse was ended he announced a hymn.

"Omitting the second, third and last verses," whispered one of the deacons, who was sitting near; and, agreeable to the request, the hymn was so curtailed.

"Wonderful sermon," remarked the deacon, at the close of the service.

"I'm pleased to hear you say so," observed the minister; "but may I ask why you shortened the beautiful hymn?"

"After hearing your sermon I was compelled to," was the reply. "I felt convinced that the pleasure of singing a long hymn did not justify the expense."

"Expense!" gasped the minister.

"Yes, Mr. —," came the explanation in horrified tones; "do you know, since we've had that new organ it costs us nearly a half-penny a verse for water!"—*The Musical Standard*.

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Mezzo Contralto**Mme. OLGA SAMAROFF**  
Russian-American Pianist**GEORGE LEON MOORE**  
Tenor**ALBERT GREGOROWICH JANPOLSKI**  
Russian Baritone**AUGUSTA COTTLOW**  
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Louis Heine, Cello    John Spargur, 2d Violin    Gustav Bach, Viola



## MINNIE COONS TO TOUR COUNTRY

YOUNG AMERICAN PIANISTE TO  
OPEN SERIES OF RECITALS  
IN WILKES-BARRE.

Minnie Coons, the young American pianiste, who will be heard by the Vassar College alumni to-night (January 6) in New York, is about to make a concert tour. Her first appearance will be in Wilkes-Barre, Pa., January 17, and on the 18th she will play at Scranton. Gwilym Miles will assist on both occasions.

Miss Coons' performances in New York have evoked favorable criticism. She had won solid success abroad, where she studied with Xaver Scharwenka, before she came to this country.

Among the critiques of her playing are: New York Herald: "Miss Coons made her formal debut at Carnegie Hall with the support of Walter Damrosch and the New York Symphony Orchestra. Her programme was a fairly exacting one, containing Beethoven's G major concerto, the Liszt arrangements of a Bach fantasia and fugue, some Chopin numbers and the Weber 'Concertstück.' Her interpretation of this list showed the possession of considerable technical powers and was, in general, of good taste."

New York Tribune: "To Miss Coons belongs the credit of opening the season of pianoforte concerts this year. It is possible to see a pretty if not a great future for Miss Coons, for she has facile fingers and a taste for the amiable things in music."

New York Times: "Miss Coons may certainly command respect for the high ambition with which she came into the New York musical season so early in its course. She can sing cantabile melody with clear tone, with some warmth and beauty of expression, and in the andante of the concerto and the introduction of the polonaise she gave of her best."

### CORINNE RIDER-KELSEY ILL.

Oratorio Singer Collapses in Portland, Me., from Overwork.

PORTLAND, Me., Jan. 3.—Mrs. Corinne Rider-Kelsey, a singer of New York, is ill here and engagements she had in New England have been cancelled. Her husband, George R. Kelsey, has arrived from New York. The singer is confined to her bed in the home of friends. Her temporary breakdown is attributed to overwork.

Mrs. Kelsey came here on Saturday to sing in "The Messiah." She was not feeling well, but insisted that she could go on with the part, and did so with much success. Afterward she felt ill. A physician who was called in told her she must give up her work or serious results would follow.

### MORIZ ROSENTHAL COMING.

Famous Viennese Pianist to Make Concert Tour of This Country.

Moriz Rosenthal, the famous Viennese pianist, has signed a contract with the Aeolian Company, of New York, for an American tour of one hundred concerts during the season of 1906-7.

Mr. Rosenthal's last appearance in this country was some eight years ago when he played 130 times during a tour, reaching from New York city to the Pacific Coast.

He was received with unbounded enthusiasm and was acclaimed one of the world's greatest masters of the piano.

### Schumann Club of Saginaw, Mich., Opens Season.

SAGINAW, Mich., Jan. 2.—The Schumann Club gave the first concert of its eighth season recently at the Jefferson Avenue M. E. Church here. The programme was of a miscellaneous nature and included Rossini's "Stabat Mater," H. W. Parker's "Dream King and His Love," selections by the orchestra and songs by Mrs. Genevieve Clark Wilson, soprano; Mrs. Rose Lutiger Gannon, contralto; William Lavin, tenor; Albert Borroff, barytone. The club is under the leadership of A. W. Platte.

## PAINTING PRESENTED TO AN ORCHESTRA LEADER

GEORGE PURDY OF BROADWAY THEATRE RECEIVES  
TOKEN OF REGARD FROM HIS MEN.



GEORGE PURDY.

This handsome portrait of the leader of the Broadway Theatre orchestra, New York, painted by A. Edmonds, was presented to him by his associates on Christmas Day. Mr. Purdy is one of the most popular theatre orchestra leaders in New York.

George Purdy, musical director at the Broadway Theatre, New York, where the melodious light opera "Veronique" is having a successful run, was surprised Christmas with a gift from his associates in the orchestra. As an expression of the esteem in which he is held, a fine portrait was presented to him, which is reproduced here.

Mr. Purdy is one of the best-known leaders of theatre orchestras in New York. Before he came to the Broadway Theatre

he had charge of the orchestra at the Knickerbocker Theatre. He has had a long experience, and was for many years director of the orchestra of the old Museum in Boston.

In Mr. Purdy's orchestra are men who have been with him for the past twenty years. A man of genial and attractive personality, whose career has made him well known to the guild of theatre musicians, he is to be congratulated on the completion of so many years of service.

## KRAMER SOLOIST WITH THOMAS ORCHESTRA

CHICAGO AUDIENCE PLEASED BY  
CONCERTMASTER'S PLAYING OF  
SPANISH SYMPHONY.

CHICAGO, Dec. 30.—The concert of the Thomas Orchestra yesterday, in Orchestra Hall, was a most interesting one, opening with the "Fingal's Cave" overture by Mendelssohn, finely played by Mr. Stock's men. Then came Schumann's First Symphony, admirably interpreted.

The soloist was Leopold Kramer, concertmaster of the orchestra. He rendered Lalo's "Spanish Symphony," a composition strongly national in its complexion, brilliant and attractive, and possessing good musical effects. He played with fire, good execution, and intelligence. The last number of the programme was Charpentier's suite, "Impressions of Italy," a set of tonal aquar-elles.

Press comments:

Chicago Record-Herald: "Mendelssohn's overture, 'Fingal's Cave'—a tone-poem in delicate tints, beautiful and charming, although pale as compared with later works—opened the programme. As a picture it seems to be in the distance, an idealized remembrance rather than a depicting of the thing itself. The refinement of method and the unvarying delicacy of taste exhibited throughout this familiar work recall the characteristics of Mendelssohn, the man."

Chicago Tribune: "It was a performance of which Mr. Kramer may with all modesty feel proud—one which none of the touring virtuosi who visit us could have surpassed."

### VETERAN BASSO HURT.

Emil Fischer, Former Opera Soloist, Breaks His Ankle.

Emil Fischer, a veteran opera singer, who was brought to America by Maurice Grau to sing basso rôles nearly a quarter of a century ago, broke his ankle by slipping on a rug in the home of Philip Lewisohn, 923 Fifth avenue, New York city, January 1.

Mr. Fischer is sixty-five years old, but he displayed great courage while he was being taken to the home of friends at 16 Morningside avenue.

The singer was one of the greatest bassos this country ever heard. He was impressive in the heavy rôles of German opera, in which he made a reputation in Germany and France before coming to this country. He celebrated the fortieth anniversary of his operatic career on February 8, 1898.

## LOUIS NORMAN CULLIS ON SINGING TEACHERS

A NOTED SPECIALIST IN VOICE CULTURE DISCUSSES THE TEACHERS WHO  
ARE "FADDISTS"—HE DENIES THAT THE ENGLISH LANGUAGE  
IS NOT GOOD FOR SINGING

A vocal teacher and specialist who is coming ahead in New York is Louis Norman Cullis, whose studio is at 32 West Twenty-third street. Mr. Cullis returned to New York a year ago, after five years of successful work abroad. He is about to enlarge his studio, so as to be enabled to give pupils' recitals during the season.

Mr. Cullis studied with such well-known men as Randegger, Visetti, Henry Blower, Sir Walter Parratt and others, but he considers himself a serious exponent of the Bouhy method, or rather of the Nava or old Italian method, as taught by this celebrated French master.

In a recent interview he gave his ideas on methods of voice production as follows:

"The key to a true and cultivated tone," said he, "is a true focus, and the test thereof lies in the liquidness of the acute register. The means to attain that end may be called 'method,' but there is only one; for this reason, the question of methods must be of 'teaching,' and here it is where the great variety of methods is brought into existence. Teachers, especially here in America, are too much inclined to the use of 'fads' in their teaching, and thereby drift away from the fundamental principles on which true tone production is based. It is because the masters abroad, especially those in France, are not 'faddists' that they are our superiors."

"Another great fault with many of our American teachers is their insufficient preparation for the task they have undertaken. No one feels so keenly the lamentable aspect of this state of affairs as the specialist, whose lifelong experience enables him to appreciate the dangers which arise from the possession of too little knowledge. The lightness of heart with which so many take up the grave responsibilities of vocal teaching is much to be deplored."

"During my student days I have known of teachers from America taking as little as four lessons from Monsieur Bouhy, and afterwards advertising themselves as 'exponents' of his method."

"Another grave menace is that which comes from singers, who, after training for the operatic or concert platform, become discouraged at their lack of success and turn to teaching, in order to augment their living. In most instances they do not possess the primary insight necessary to pursue this branch of the art, for although they are possibly fine performers themselves, their training has not been along the lines necessary to enable one to be a successful teacher."

"An impression prevails that any teacher is sufficient for the preliminary stages of vocalism. This is a grave error. The sounding of the first note should be directed only by the most successful expert; otherwise faults arise which may not be eliminated without the expenditure of much time and money. The influences of a bad beginning are seldom wholly eradicated."

"I was greatly pleased to see that Mr. Bispham, at his recital recently, sang English songs, and in other songs used English

translations. This is a move in the right direction, and, I hold, is the true test of an artist. It is very easy to acquire Italian, German or French diction, as the public work of all our prominent singers proves, but have you noticed that very few artists, native or foreign, can sing good English? Foreign methods do not provide for the manifold varieties of expression encountered in the English language, which is a study apart."

"I am proud of the high commendation I received for my clear enunciation of English from such a well-known musician as Will C. Macfarlane, organist and musical director of St. Thomas's Church, and from others equally distinguished. For this I owe much to the careful training I received from F. A. Sewell, a professor in the Royal College of Music in London, and a man who coached Nordica, Plançon, Scotti and other well-known operatic stars. Many teachers will tell you that the English language is unsuited for singing, but I think you will find such condemnation arises from a lack of knowledge of the subject, for it is really the Italian method of voice production which is not suited to the English language, and the difficulty is only overcome by those who have given careful study to the subject, but who, when they have mastered it, are considered our greatest and best singers."

"Since I left Monsieur Bouhy I have endeavored to follow the principles laid down by that famous master, and to-day I can point with pride to the fact that I have not as yet failed to correctly place any voice that has been put under my training, and to correct the most refractory faults in a comparatively short space of time."



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ments of the most critical



## WHAT THE GOSSIPS SAY

From Lakeside, Minn., comes the terrible news that Miss Josephine Northmore, a native of that place, has been accused of possessing a tenor voice, ranging from E flat to high C.

She should "double up," as they say in vaudeville circles, with Miss Ala Bidwell, of Corning, N. Y., who recently appeared there in a concert displaying a fine barytone voice.

Otto Weil, one of Conried's aides at the Metropolitan, once dined with Richard Wagner in Vienna. This was some twenty-five or more years ago and Weil is only now getting over the shock of meeting the maestro. He entered the restaurant and sat himself down at a table occupied by a man whose face was completely covered by a morning paper. Weil was busy eating when suddenly the other man looked up. It was Richard Wagner. Giving the unfortunate Weil an indignant look, for he objected strenuously to strangers at his table, Wagner fled incontinently, leaving behind him his meal. To this day, Weil possesses a piece of caraway-seed bread, a memento of the immortal composer.

The English composer, Granville Bantock, has written a series of musical "Variations" to which he has given the name of "Helen." They are understood to be studies in the moods of his wife. It is rumored that Mrs. Bantock is retaliating with a symphony to be entitled "Granville: Studies in the Temper of My Husband." The horrible possibilities of a musical duel of this sort are almost limitless, and the Society for the Prevention of Cruelty to Somebody should certainly be notified before it is too late. Suppose that Mr. Bantock should "come back" at his better half with a tone poem in Strauss' most profound style entitled "Mrs. Jones: What My Mother-in-law Has Done to Me." If the Bantock family keeps on, not even the cat and the dog, to say nothing of the cook, will be safe from this musical onslaught.

Marguerite Clark, a talented little singer of the "Happyland" company, has applied to the Librarian of Congress to have her name copyrighted so that no other actress may steal it. Let us hope that this will not spread, especially not among grand opera stars, for if it did we might see placarded on the Metropolitan Opera House a poster reading something like this:

Ritter Heinrich von Conried  
(Patent applied for)  
Begs to present  
MME. MARCELLA SEMBRICH  
(Copyrighted 1905)  
and  
SIGNOR CARUSO  
(Trade-mark)  
in Richard Wagner's  
(Dramatic rights reserved)  
"Götterdämmerung"  
(Incorporated under the laws of the State  
of New Jersey, 1900.)

This is not exactly musical, but as it might happen at any great concert, it opens an interesting vein for speculation:

At a recent benefit for the sufferers of the anti-Jewish riots in Russia, given at the New York Casino by the Shubert Brothers, Mark Twain told a story of some years ago, when Sarah Bernhardt appeared at Hartford. Two of his women friends denied themselves the pleasure of seeing the great French actress, in order that they might give the \$6 to two of their neighbors who were actually in want of food. When they received the money, the latter two denied themselves the nourishment they needed and spent the cash to see Mme. Bernhardt. Now, the question is, which side showed the greater intellectual strength, the people who sacrificed intellectual pleasure for charity, or those who went hungry for the sake of mental enjoyment? Here is a great chance for the women's clubs to debate the new subject.

Fritzi Scheff, who scored a personal triumph in "Mlle. Modiste" at the Knickerbocker Theatre, New York, on December 25, is accused by a Western paper of being a dog-fancier. According to this authority, Miss Scheff has a mother who in turn owns a little villa ten miles outside of Frankfurt-on-Main, where the prima donna maintains a dog kennel consisting of a couple of black boarhounds, a Newfoundland, two sheep dogs, an English greyhound, an Irish terrier and four elongated dachshunds.

It is alleged that she has named the dogs after various characters in grand opera.

The black boarhound is Mephistopheles, and his mate, Fra Diavolo. The dachshunde are Romeo, Faust, Siegfried and Don Jose. Just what unfortunate Erin has happened to Miss Scheff is not clear, but her Irish terrier staggers under the name of Schnapps.

Says the New York *Evening Sun*: The man who once heard a Boston girl mention that she was studying Keats, and asked her, "Ah, yes—what are Keats?" has been heard from again. He was calling on a musical New Yorker yesterday.

"We've just been to a concert to hear a 'Solemn Mass,'" she said.

"Who is he?" said the man.

A wild and woolly Rochester musical critic, evidently dyspeptic and with a soul in the depths of the bass clef, is responsible for this outbreak:

"Max Reger says he is going to rewrite Bach's organ works. May all the saints who care for music pour their benison on the man who will steal Reger's pen and put water into his ink, who will hide away his music-paper and use his manuscripts to make the fire. May his neighbor's little boy begin to learn the fiddle and his hired help's 'steady company' serenade her on the accordion."

Once upon a time, which is the proper way to begin all good stories, Mme. Schumann-Heink-Rapp was rehearsing in "Das Rheingold" as one of the river maidens. A strong-armed stagehand hoisted her some ten feet up into the air and then—the apparatus failed to work and the great singer was left suspended in mid-air.

"Vell, vell!" she cried out; "Unt you tink dis is a nice place to hang oop a mutter of haf a dozen kinter?"

Edgar Stillman Kelley, the American composer, now in Berlin, recently confided to a friend that he was very busy indeed.

"I am trying a rather interesting experiment," he said.

"And what is that?" inquired his friend.

"I am setting some of Sousa's marches to music," Kelley replied, without a smile.

Wilhelm Gericke, leader of the Boston Symphony Orchestra, is perhaps the most extravagant man in the musical world. At a recent concert in Boston he engaged for a certain number in his programme a cymbal player who had only two notes to play during the entire evening and received therefor \$15.

Andreas Dippel is married to a charming Viennese and is proof against the blandishments of the various matinee girls who pursue him relentlessly. Not long ago one of them got him in his hotel and hailing him, asked:

"Do tell me, do you prefer French or Italian rôles?"

"Vienna rolls," responded the singer, and he walked away to where his wife was awaiting him.

King Edward, of England, was present at a recital given by Marie Hall, the violinist, last summer, and the happy girl was introduced to him.

"If I were to shut my eyes," said the king, "while you are playing, I could fancy that it were Ysaye, but—I much prefer to keep them open."

A learned writer in the London *Saturday Review* declares that the basso profundo is unappreciated and his profession unremunerative. He evidently never heard one sing "Rocked in the Cradle of the Deep" or "Im kühlen Keller sitz ich da," or he would not have expressed any sympathy.

At a recent auction in New York were sold a number of opera cloaks and furs of a decade ago, the property of Mrs. Henry E. Abbey—probably the last echo of an operatic dynasty. Mrs. Abbey is supposed to be in London, but since the marriage of her daughter the name of Abbey is but a memory to American opera-goers. Grau is ill and in self-imposed exile; Conried is King!

Up in Massachusetts, where culture is alleged to be rampant, a Lowell paper published the following musical criticism, which is probably the champion case of critical acumen on record:

"Nothing marred the finished excellency and beauty of its rendition. The orchestra played wonderfully and with the most exquisite judgment and reserve. The infallible accuracy of the renditions wooed the ear, their tonal wealth wrapped one about, their breadth of phrasing and very tender but firm pianissimo filled with a delight. Their rhythms were nothing external, they chimed with the emotional vibrations of the hearer. And the whole of their renditions had such clearness, such insinuating charm, so poetic a color, that it delivered the music in an irresistible manner. Their lovely tones fairly reveled in the liquid smoothness," etc., etc., etc., and so on for many more lines.



FLAT WHEELS IN FLAT LIFE.

"MERCY! I'M TRYING TO PLAY A PRELUDE IN G SHARP, AND THE TROLLEY IS KEYS IN B FLAT."  
From the New York Herald.

### APOLLO CLUB CONCERT.

#### Chicago Organization Sings "The Messiah" with Splendid Effect.

CHICAGO, Dec. 26.—The annual production of "The Messiah" by the Apollo Music Club in the Auditorium last night was one of the notable performances of the musical season here.

The club has been making decided and steady progress during the last two seasons, and the singing of the chorus this year was far beyond anything done by them previously.

The solo quartette was composed of Mme. Anita Rio, soprano; Mme. Kirby-Lunn; Holmes Cowper, tenor, and Herbert Witherspoon, basso.

Mme. Rio, who is a newcomer in this city, has a voice of great sweetness, admirably adapted to oratorio work. In the air, "Rejoice Greatly!" she showed excellent command of technique, and in "I Know That My Redeemer Liveth" she gave evidence of a splendidly defined idea of color.

The other soloists also sang well, and the entire concert was of a superior excellence.

#### A Solemn Burial at Sea.

Few sailors are privileged to have a requiem sung over their bodies by opera singers when they die. Yet this fell to the lot of Vincenzo Giordano, who was killed recently at sea by falling from a crow's-nest on the *Königin Luise*. Five members of the Milan Grand Opera Company, who were on their way to Mexico, sang in the burial service, which was read by Archbishop Riordan, of San Francisco, who chanced to be aboard the ship.

Compositions by musicians, not often represented in our programmes, will be played by the Leo Schulz Quartet at its first subscription concert next Monday afternoon in Knabe Hall, New York. This organization consists of Maurice Kaufman, David Robinson, Fritz Schaefer and Leo Schulz. Stenhammar's third quartet, Saar's sonata, op. 44, and Glazounow's fifth quartet will be played. The whole programme is to be performed for the first time in America and Mr. Saar will accompany Mr. Kaufman in his own sonata.

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**CULLIS**  
Studio 32 East 23d St.

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#### Kubelik's Rich and Appropriate Reward.

Kubelik, who played his violin at the White House, has been richly and appropriately rewarded. Instead of a trifling medal, or a foolish fiddle, Mr. Roosevelt presented the virtuoso with a copy of "The Rough Riders."

Here is a lesson for those who take no thought of the recipient in conferring gifts. What could more stir the heart of the slim, frail Bohemian boy than an account of the storming of San Juan Hill?

Imagine him seated in his studio surrounded by the ineffectual rewards of his art in the shape of medals, musical instruments and signed photographs of European rulers, poring eagerly over the pages of "The Rough Riders," and glowing with joy at the copious praise of General Leonard Wood! Think of him hurrying home from a triumph at a concert to catch up again the throbbing volume and plunge anew into its fascinating pages!

Of decorations, Strads and autograph letters from Princes, Kubelik has more than plenty. But never before has he possessed such a book as "The Rough Riders."

We predict that he will soon return to the White House, and continue to return there, till his soulful music has earned for him "The Strenuous Life," "Hunting the Bobcat" and "The Winning of the West."—*N. Y. Journal*.

#### Mme. Shotwell-Piper Sings in Indianapolis.

INDIANAPOLIS, Jan. 2.—Mme. Shotwell-Piper was a soloist at the Maennerchor New Year's concert December 31, and scored an unqualified success, being recalled repeatedly. She sang "Meine Liebe Ist Grün," by Brahms, Schubert's "Die Neugierige," and three songs by Grieg.

Miss Beatrice Eberhard's second violin recital next Tuesday evening in Carnegie Chamber Music Hall, New York, will be of interest because of the fact that the programme will consist entirely of three violin sonatas, two of which will be heard for the first time. At her first recital, a month or so ago, she played a sonata by Max Reger, and now she is to introduce to her hearers recently completed works by Hans Huber and Vincent d'Indy as well as a Grieg sonata.



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## SEEBOECK ENJOYS COMPOSING

THE POPULAR CHICAGO PIANIST TALKS ABOUT HIS WORK.

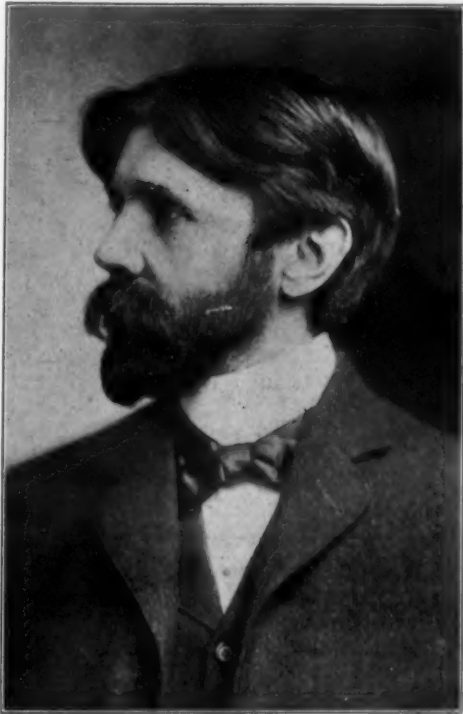
CHICAGO, Dec. 27.—W. C. E. Seeböck, the popular pianist, appeared in Chicago a score of years ago, then in his teens and fresh from youthful laurels won in his native city of Vienna. He had studied piano with Leo Grill, Epstein and Graedner, harmony and composition with Nottenbrohm and Brahms and subsequently had spent two years in St. Petersburg, continuing his piano work with Anton Rubinstein.

Young Seeböck soon secured a place in the best musical circles of the western metropolis, yet for years he had to endure public indifference toward new compositions. An accomplished pianist, a teacher of fine attainments, his ambition lay in the creative field of composition. Two years ago he traveled nearly 20,000 miles, giving concerts with George Hamlin, and still kept his educational alliances in this city. His industry and his genius have accumulated to his credit nearly two hundred and fifty compositions, published by Schmidt, Schirmer, Summy and others. He has written one comic and two romantic operas, and some important works for the orchestra, notably a concerto which was presented by the Chicago Orchestra at the Auditorium under the direction of the late Theodore Thomas.

Mr. Seeböck recently expressed the opinion that composing was a joy, but that its results were not unmixed with disappointment, and the financial gains were not always so joyous; for this reason he continued to teach and accept concert engagements. "We hear of immense sums," he said, "coming to the makers of popular songs. Anita Owen and Florence McFarren are said to be very successful from the calls for their compositions. Now as for the workaday part of music, I believe that the field in this city for the independent teacher is larger than ever before, and the results of teaching are more satisfactory. At one time Detroit and Cincinnati seemed to lead in educational lines, but I believe that Chicago is now in supremacy. All local conditions have improved, and this city is a very desirable place for pursuing musical study."

"I take only advanced pupils, but find that the most satisfactory results are secured from pupils that come from the coun-

try. There are so many distractions for the home dwelling pupils in big cities it is difficult to get them to concentrate attention and devote two or three hours a day to piano practice; with parties, receptions, theatres, late hours and missed lessons are a result. In the winter there are trips South, in the summer to the watering places, so the city pupils feel that they are always at liberty to come and go as they please; while the pupils from outside come for serious study and are free from the calls that absorb the attention of city dwellers."



W. C. E. SEEBÖCK.

He has not only composed several operas and large orchestral works, but is recognized to be one of the best pianists and ablest teachers in Chicago.

(Photo. by Root Studios.)

"It appears to me the average of musical scholarship is much higher now than it was a decade ago. Some of my pupils who have appeared before the Amateur Club have surprised the judicious of that select organization by their performances. This season I have a class of fifty-six pupils, many of them taking lessons twice a week. This work leaves me little opportunity for concert engagements."

## WHERE AND HOW THE GREAT OPERA SINGERS LIVE

HOME LIFE OF CARUSO, SEMBRICH, NORDICA AND OTHER METROPOLITAN ARTISTS.

That bright paper, the New York Sun, has scored another international newspaper beat, this time by delving into the home life of the Metropolitan Opera singers. In a recent issue it publishes some very interesting details of their existence while in New York city. Says the Sun:

An imposing establishment has been set up by Signor Caruso in the heart of the millionaire district. There, surrounded by his comprehensive domestic staff, he is within a short distance of the Vanderbilts, Oelrichses, Whitneys and other New York families who seldom see a tenor at closer range than from a parterre box.

Heinrich Knote and his family are domiciled in the Dakota, while Andreas Dippel is once more at home in his accustomed apartments at the Majestic.

Pol Plançon once again has the most luxurious suite in the Hotel Astor, to which hotel Emma Eames is also returning for her brief stay in New York.

Mme. Nordica has a superb apartment on Madison avenue. Here she revels in the comforts of housekeeping, with all the hardships of such duties removed through the horde of maids, butlers, chauffeurs and secretaries that make her domestic establishment as large as that of a millionaire.

Mme. Louise Homer indulges in the luxury of a modest apartment home on the upper West Side, minus the chauffeurs.

Olive Fremstad and Edyth Walker have selected apartment hotels as their homes. Miss Fremstad is at the Algonquin, where she lived last year, and Miss Walker is at the Spaulding.

Since Mme. Schumann-Heink went into comic opera the Hotel Belvedere has housed none of the German singers. Mme. Abarbanell lives in West Twenty-fifth street and Bella Alten had made arrangements to have an apartment uptown.

She changed all that plan, however, when

she heard that Mme. Abarbanell had deserted the Belvedere. Distressed that the only German hotel in New York should not house one of the opera singers, Mlle. Alten has settled there for the winter under the chaperonage of her aunt.

Mme. Sembrich's Polish cook, whom she brought to this country six years ago, has become an American citizen, and is permanently attached to the staff of the Hotel Savoy. So the prima donna is there for another winter.

Mme. Gadske returns so often to New York to sing that she keeps her apartments at the Hotel Cambridge, which has always been a sort of bulwark of German opera, largely because Walter Damrosch has made the hotel his home for long periods at a time.

Antonio Scotti is still at the Hotel York, which acquired its Italian atmosphere through the residence of Signor Caruso there for two years.

Nahan Franko has a new house on the upper West Side, but he would be willing to exchange it almost for the privilege of conducting some other operas than "Don Giovanni." Signor Vigna has taken a furnished flat far up on Broadway, as he found that his abode in Thirty-fourth street last winter was livelier than he cared for. He did not know beforehand that he was engaging the former abode of Miss May Yohe, one time Lady Hope.

Alfred Hertz lives at the Gilsey House whenever he is able to escape from the Metropolitan Opera House long enough to live anywhere.

Humperdinck, in the opinion of the *Pall Mall Gazette*, has been silent too long. His incidental music for "The Merchant of Venice," however, is understood by the writer on the *Gazette* to be quite delightful, and he hopes to have an opportunity to hear it soon in London.

## FROM BEYOND THE SEAS

Esther Palliser, an American singer, is giving a series of concerts in London, devoting the programmes principally to young living British composers, including Dora Bright, Cyril Scott, Percy Grainger, and others.

Miss Reid, daughter of Whitelaw Reid the American Ambassador to Great Britain, and Miss Padelford, another American girl, have made the guitar a popular instrument in London. Miss Reid, who has a pleasant soprano voice, is singing Spanish and Italian songs with considerable success at her father's receptions.

Charles W. Clark, the American barytone, gave a recital in Beethoven Hall, Berlin, on December 18, scoring what the local papers term a phenomenal success. At the conclusion of his concert, his auditors clamored over the footlights to shake his hand and congratulate him.

Francis Hendricks, of Denver, Colo., who is studying piano in Berlin, has attracted considerable attention there because of his undoubted talents.

A rumor in London declares that the Choral Society of that city will go out of existence after this season because of the lack of support.

Louis Campbell-Tipton, an American musician now in Paris, has finished the score of "The Opium Smoker" by Arthur Symons.

Mme. Charles Cahier, the American contralto, a native of Indianapolis, whose maiden name was Walker, scored a big success at the Royal Opera, Berlin, singing the title rôle in "Delilah."

George Ferguson, the barytone, was heard at the Hôtel de Rome, Berlin, at a recital recently and scored a great success, especially among the American contingent present.

William A. Becker made a great success at his first concert in Vienna, and was highly praised by the local critics.

Theodore Saul, a German pianist, who spent many years in Charleston, S. C., has astonished the musicians of Berlin by his enormous reach. He stretches from C to A in both hands, and plays octave trills with either hand, with the greatest ease, and octave double-thirds. Mr. Saul is an organist, but for the last six years has been a piano pupil of Xaver Scharwenka.

Karl Klein, the young American violinist, played at Queen's Hall, London, for the Royal Amateur Orchestral Society, and at Albert Hall, London, in the concert given in aid of the Queen's fund for the unemployed last week.

### Frank Damrosch's Master Trumpeter.

People who have the symphony concert habit do not have to be told of the possibilities of the old classical trumpet, well played. The New York Symphony Orchestra is to be congratulated on having a master trumpeter, the like of whom has seldom, if ever, been heard.

A. E. Dubois de Rokere is a Belgian by birth. He is a man of about thirty-five, of fine presence, well read in music and extremely fond of his art. His career has been particularly rapid and brilliant. A pupil of Sauveur, he won, at fourteen years of age, the first prize for cornet and trumpet at the Royal Conservatory of Belgium, where he soon became an instructor. Appointed a soloist at the Royal Opera in Ghent, he resigned this position to travel through Belgium, France and Germany. He met with success everywhere, especially at the famous Concerts Lamoureux in Paris and at the Wagner Theater in Bayreuth.

During the last four years, before he was engaged for the New York Symphony Orchestra, he was soloist with the Royal Opéra of La Monnaie in Brussels. Apart from his work in the orchestra, he was engaged to teach in the Institute of Musical Art, of which Frank Damrosch is director.

Rudolph Aronson is in negotiation with Martucci, the famous conductor, for a series of classical concerts in the United States next season. Mr. Aronson has also signed a contract with Signorina Colledro, the well-known Italian lyric-soprano, for concerts in this country.

Philip Brozel has been engaged to appear at the Berlin Royal Opera House.

Nikisch will conduct three concerts of the London Symphony Orchestra during May and June.

Alfred Kalisch, the well-known English expert on musical matters, delivered a lecture on December 16 before the Concert-goers' Club, at Langham Hotel, London, his theme being Strauss' new opera, "Salome."

The latest Parisian novelty is a musical variation in Japanese setting of "Pygmalion et Galatée," entitled "La Coupée aux Chrysanthèmes." A doll has been fashioned by the Japanese dollmaker Yanko in so life-like a manner that he loves her. His prayer that she may become flesh and blood is granted, but should he ever bring a tear into her eyes she will stiffen into a lifeless doll again. She plays and dances, happy to be alive. He brings her flowers, fruit, a mirror, and, in a word, worships her. But she is only a breathing doll, and her heart does not beat for him, as his for her. At last she is endowed with feeling, and he takes her in his arms, giving her the first embrace. The first kiss, however, brings the first tear into her eye; she grows cold in his arms, and despairing Yanko clasps a mere wooden doll again.

When Patti sang the other day in London, the reviewers for the first time dared to hint that her voice had lost its bloom and that the audience was distinctly cold.

Cosima Wagner has confided to Mr. Stock, the conductor of the Chicago Orchestra, the manuscript of an early composition of Wagner's for male chorus which was written for the ceremonies when Weber's body was brought back to Germany from England for re-burial. The piece is called "At Weber's Grave."

A new opera by d'Albert, the pianist, has lately been tried at Prague. "Flauto Solo" is the title, and it is a light comedy in which Frederick the Great, as crowned prince of Prussia, and his martinet of a father are the chief characters. The music, according to the Vienna newspapers, has charm and sense of character, and in it d'Albert has played prettily and dexterously with old eighteenth-century forms.

### "A Society Circus" Is a Success.

"A Society Circus," the musical extravaganza by Frederic W. Thompson, with music by Manuel Klein, now being produced at the Hippodrome, New York city, is on such a stupendous scale and so superbly mounted that even the hardened critics of New York are looking for adjectives to describe its wonders. The music is melodious, and is of a character suitable to this form of entertainment.

The costumes, which were designed by Archie Gunn, are a marvel of coloring and are said to have cost \$160,000.

### Chorus Stood by Caruso.

Signor Caruso told a Philadelphia interviewer last night that he would not go starring in German opera, either alone, en masse, en garçon or en casserole, as the French say. His Italian chorus stood by him to the end in "Rigoletto." We do not know if the chorus also occupied sleeping cars—one of the "strike" demands—on the return trip to New York to-day.

In all the talk of strike, it appears that Italian veterans of the palmy days no longer constitute the bulk of the Metropolitan chorus. There are forty of these. The rest of the 136 are American citizens of German or Russian birth.—N. Y. Evening Sun.



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Prof. M. D. Potter has been appointed musical instructor at Greer College, Hoopes-ton, Ill.

The Tonkünstler Society gave a concert on Tuesday evening at the Imperial, in Brooklyn.

An enjoyable concert was given by the pupils of the Ernst Makechnie School, Winchester, Mass., December 28.

The Toronto Conservatory of Music gave a concert on December 23 in which a number of pupils of A. S. Vogt appeared.

A musicale of the Phoenix, Ariz., School of Music, under the direction of Mrs. Shirley Christy, took place on December 26.

Samuel E. Winslow read a paper on the opera, before the Friday Morning Club in Dean Hall, Worcester, Mass., December 27.

The Schenectady Musical Union No. 85 is preparing for a concert to be held next May, and rehearsals will begin on January 7.

The Hamilton, Ont., Board of Education, by a vote of ten to eight, recently decided to change from the tonic sol-fa to the staff method.

Miss E. L. Perry and Mrs. Charles Wer-icke, of Albany, have arranged musicales for January 22, February 26, March 26 and April 24.

Miss Marie Lewis Haley, soprano, has been singing in Calvary Baptist Church, New Haven, in place of Bertha Warner, who is ill.

The Buffalo Orchestra began a series of Sunday night concerts at the Teck Theatre, Buffalo, on December 31, Adam Federlein, conducting.

H. Heidloff, barytone, and Emil Kopp, cornetist, were the soloists at a concert given at Northside Turner Hall, Chicago, on December 25.

Musical lovers of Santa Barbara, Cal., were given a rare treat December 13 when Tozer's "The Last Advent" was heard in Trinity Church, that city.

An interesting recital, arranged in accordance with the Christmas spirit, was held before the Tuesday Musical Club of Riverside, Cal., December 12.

Miss Jennie Trecartin was the soloist at a concert of the Philharmonic Sextette of Boston, given last week in the First Congregational Church, Woburn, Mass.

Alexander Lehmann, violinist, played the andante movement from Beethoven's concerto during the services in the First Baptist Church, Chicago, on December 24.

Edward Branscombe's Westminster Abbey Glee and Concert party of London gave an interesting programme in the Hawaiian Opera House, Honolulu, T. H., December 16.

The Germantown, Pa., Chorus, under the leadership of Selden Miller, is preparing for a concert to be given early in the spring. Mrs. William Jay Turner is president of the club.

The Mandolin and Guitar Orchestra of thirty-six members, of Cleveland, O., gave a concert last week at the Goodrich House in that city, under the direction of Myron G. Patch.

The new year's musical season of Springfield, Mass., started January 1 in High School Hall, with a recital by Mrs. Gertrude F. Cohen and Theodore Van Yox, the tenor.

Dr. William Wade Hinshaw, President of the Chicago Conservatory of Music, sang the barytone part in the Apollo Club production of "The Messiah" in San Diego, Cal., December 28.

Miss Bonnie Rockhold, violiniste, Miss June Nutting, contralto, and Arthur L.

Bostick, pianist, were the soloists at a recent concert given by the Tuesday Musical Club of Riverside, Cal.

Three young musicians of Indianapolis, Miss Colice Trotter, violinist; Miss Marie Weaver, pianiste, and Charles Daugherty, tenor, have formed themselves into the Celest Concert Company.

Dr. N. I. Rubinkan, assisted by William Middelschulte, organist of the Thomas Orchestra, gave a dramatic interpretation of "Parsifal" at the Oakland M. E. Church, Chicago, on December 25.

The second concert in the artists' course, under the direction of the Faelten Piano-forte School, Boston, was given in Huntington Chambers in that city last week, Waldemar Lutschg, pianist, being the soloist.

A programme, consisting exclusively of San Diego (Cal.) talent, which pleased a large audience in the First Presbyterian Church of that city on December 21, was given under the auspices of the Amphion Club.

Miss Jessie MacLachlan, a singer of Scottish songs, entertained an enthusiastic audience in Native Sons' Hall, San Francisco, December 26. She was assisted by John McLinden, 'cellist, and Robert Buchanan, pianist.

The Lyric Club, of Philadelphia, is busily rehearsing a new opera, "Calatrava," music by William H. Tumbelston, Jr., and the libretto and lyrics by George Albert Drovín. The opera will be performed at Mercantile Hall on January 26.

The John Thomas Concert Company of Boston was the holiday offering in the Trenton (N. J.) Y. M. C. A. course January 1. Mr. Thomas was supported by Annie Webster Thomas, violiniste, and Adele Louise Wood, pianist.

Miss Grace Norton, solo soprano of the Church of Our Lady of Mercy, Philadelphia, has been giving a series of musicales at the Bellevue-Stratford in that city. Miss Norton, who possesses a fine voice, is a cousin of Mme. Nordica.

The Apollo Club has made arrangements to have the stage of the Auditorium, Chicago, made smaller by means of a box which will enclose the singers and orchestra, thereby concentrating the musicians and obtaining superior musical effects.

At the service in the First Avenue Baptist Church, Ottawa, on Christmas Eve, Miss Cameron of New York, daughter of Rev. A. A. Cameron, of Ottawa, sang a most pleasing solo in an excellent manner. She has a beautiful soprano voice.

The American Conservatory, of Chicago, has arranged a series of three recitals by members of the faculty in Music Hall, the performers being Henriot Levy, pianist, Adolf Weidig, violinist, Allan Spencer, Herbert Butler, Mme. Linne and Leon Marx.

A new organization, bearing the title "Pico Heights Choral Society," has been formed for the study of choral masterpieces in Los Angeles, Cal. The society is under the direction of Theodore J. Irwin, and rehearsals have begun of Mendelssohn's "Hear My Prayer."

The chorus of the Lake View Congregational Church, Worcester, Mass., gave a concert December 28 in the church. The chorus, under the direction of Dana J. Pratt, gave four numbers and was assisted by the Cecilia Ladies' Quartet. The pianist was Mrs. Bertha Gould Stevens.

The Mendelssohn Club, of Chelsea, Mass., has issued a letter of apology because a number among the audience were forced to stand at a recent concert. The club pleads its popularity as an excuse, and hopes that at the next concert better seating arrangements will have been effected.

Mrs. T. Masac, of Los Angeles, Cal., made her first appearance before a Riverside (Cal.) audience, December 10, when she gave a piano recital in the Y. M. C. A. hall. Her programme included selections by Schubert-Tausig, Beethoven, Bach, Gottschalk, and Mendelssohn.

The Port Chester, N. Y., Oratorio Society, of two hundred voices, under the direction of Clarence Reynolds, is rehearsing "The Messiah," which it will sing at White Plains, N. Y., on January 9. Henry Schmitt, concert-master of the New York Philharmonic, will lead the orchestra.

Mr. and Mrs. Frank Davidson gave what they termed a "novelty concert" in their Buffalo home recently, the principal number on the programme being a quintet for flute, two violins, a viola and 'cello by Jan Brandts Buys, the Dutch composer. Miss Ruth Lewis, soprano, was the soloist.

The Drexel Chorus, under Charles M. Schmitz's direction, and assisted by Mme. Suelke, Kathryn McGuckin Leigo, Owen S. Fitzgerald and Theodore H. Harrison as soloists, sang "The Pilgrims," Harry Rowe Shelley's cantata of the Holy Land, at the Drexel Institute Hall, Philadelphia, on December 27.

An informal recital was given by the pupils of Mrs. Bertha Seckell at her residence studio in Fountain street, Detroit, December 22. Those who played were Adelaide and Gertrude Hovey, Henry Grinnell, Russell and Kenneth Hicks, Emma Flanigan, Helen Fowle, Vivian Owen and Nelson Brown.

The second of this season's concerts by the well-known Hoffman Quartette, of Boston, was given at Potter Hall, January 2. Miss Grace Wetherm, a pianist, was the soloist, and the programme included Dittersdorf Quartet (E flat), Arenski Piano Trio, op. 73 (first time), and Brahms' (A minor), op. 51.

Mrs. Ernestine Fish, the contralto, was one of the soloists at the Boston Handel and Haydn concert on December 24. Mrs. Fish has been for several seasons connected with the Tremont Temple choir, and is a great Boston favorite. The other soloists were Mrs. de Moss, Edward Barron and Frederick Martin.

The first concert of the Choral Society of West Virginia University, in Morgantown, West Va., was given recently. The programme was divided into two parts, the latter being taken up by Gaul's "The Holy City." The soloists were Bessie J. Saddler, Clara B. Thompson, Ninian B. Yuille, and Earl V. Townsend.

The Lowell (Mass.) Choral Society has elected the following officers: President, George F. Kennigott; vice-president, George A. Marden; secretary, John A. McKenna; financial secretary, Joseph F. Murphy; treasurer, Samuel Kershaw; Board of Management, Osmond Long, Mrs. J. W. Sherburne, Mrs. W. H. Pepin and John A. McKenna.

Miss Leonora Jackson, an American violiniste who won signal successes in Germany and England, performed creditably in the Grand Avenue Congregational Church, in Milwaukee, Wis., Jan. 2. Miss Jackson was accompanied by Sibyl Sammis, a soprano soloist, who made a hit in New York last winter, and she will give two numbers of the programme.

A programme of novelties was given at William A. Howland's song recital in Dean Hall, Worcester, Mass., January 2. Some of the numbers were the Pilgrim's song, Tschaiakowsky; Serenade, Ruckauf; "Im Kahne," Grieg; "Der Erlkonig," Schubert; from Cycle "Maud" (Tennyson), Somervell; Ballad, "Lochinvar," Chadwick; Hungarian folk songs, Korbay, and Scotch melodies.

An interesting programme was given before the West End Women's Club, which meets at 132 Ashland Boulevard, Chicago, Friday evening, December 29. The Chicago Madrigal Club, of which D. A. Clippinger is musical director, was heard, as were Bertrand Alan Orr, barytone, and Cecil Burleigh, violinist. D. A. Clippinger and Miss Pauline Bradell were the accompanists.

A feature of the musical season of Oakland, Cal., was the afternoon concert given at Casa Loma in San Francisco, December 18, when Mrs. Olive Reed Cushman and Miss Alice Mason Barnett were heard. Mrs. Cushman's contralto voice was at its best and her groups of songs brought forth enthusiastic applause. Miss Barnett's delightful renditions called for a number of encores.

"Girls' Christmas Recital" was the qualification of an interesting concert given in the studio of Miss Olive M. Brooks, in the Day Building, Worcester, Mass., December 27. The performers, all pupils of Miss Brooks, were Dorothy Elliott, Zella Howes, Florence Nichols, Gladys Arey, Julia Wilson, Jessie Burket, Esther Chapin, Gertrude Dunn, Estherine Wyatt, and Katherine Kidder.

## AMONG OUR MUSICIANS

Warren W. Adams has moved to a new studio, Room 409 Pierce Building, Boston.

Carl Jean Tolman, of Lewiston, Me., has gone to Boston to appear in a number of concerts.

Miss Elfleda Lund, a native of Brigham, Utah, gave a song recital in the Opera House of that city, December 27.

Mrs. H. L. Parkinson has been engaged as soprano soloist for the Reformed Christian Science church, Washington.

Herbert Forrest Odell's new two-act comic opera, "The Countess of Clover," is soon to have a Boston production.

Mrs. Frederick Runkel has opened a studio at 322 East Victoria street, Santa Barbara, Cal., for voice culture and piano.

Edward A. Leopold, the New Haven vocal teacher, has been forced to devote another day to teaching in that city because of his increased popularity.

Miss Antoinette Brett, pianiste, and Miss Mae Bradley, soprano, were the soloists at an interesting song recital in New Haven, Conn., December 20.

Gertrude Watson and Mrs. Frederick S. Coolidge will give a recital in the Steinert Music Room, Boston, on January 8, in aid of the Pittsfield Nursery.

Mlle. Augusta Sautet recently gave an interesting musicale in B. J. Lang's studio, 6 Newbury street, Boston, assisted by Anna Miller Wood and Arthur Foote.

Frank Gittelson, the nine-year-old son of Dr. and Mrs. Samuel J. Gittelson, of Philadelphia, is attracting considerable attention in his home city by his musical ability.

Mabel B. Moulton, soprano at St. John's Church, North Haven, Conn., sang before the Women's Auxiliary of the New Haven Y. M. C. A. recently and received much praise for her efforts.

Lillian and Frieda Wuebbeling, daughters of Frederick Wuebbeling, of No. 1143 Leonard avenue, St. Louis, have gone to Leipzig to complete their musical education at the Royal Conservatory there.

Edmon Morris has opened a studio at 1525 Chestnut street, Philadelphia. He has had the directorship of the vocal department at Princeton Theological Seminary. He is a pupil of Angelo de Trabadelo and Randegger.

The Mendelssohn Choral Club, of Newark, N. J., is considering the advisability of engaging Arthur D. Woodruff for the position of conductor. Mr. Woodruff has had much experience in this line and is popular in musical circles.

Gustav Hinrichs, the well-known conductor, has been engaged by Mr. Conried as principal of the Metropolitan School of Opera. Mr. Hinrichs will, however, continue to teach at his private studio, 138 Fifth avenue, New York.

Charles Wakefield Cadman, organist at the church in Pittsburgh where Prof. Tali Morgan is the choir director, belongs to the younger generation of native composers whose work is fast gaining recognition, especially for his sacred compositions for solo voices and for chorus.

Adam Geibel, the blind musician of Philadelphia, whose sacred cantata, "The Nativity," was given under Prof. Tali Morgan's direction twice this summer at Ocean Grove, wrote "Santa Claus in Japan," which was given last week in Philadelphia, at Stetson's Mission Sunday School.

A. J. Hudson has accepted the position of basso soloist in the quartette choir of the First Presbyterian Church of Washington, D. C., which vacancy occurred by the resignation of W. A. Hopkins, who is now filling a similar position at St. Margaret's Episcopal Church. The personnel of the quartette of the First Presbyterian Church, in addition to Mr. Hudson, basso, is Mrs. L. A. Roberts, soprano; Mary B. Finney, contralto; S. F. Compton, director, tenor, with Mrs. George F. Shutt, organist.

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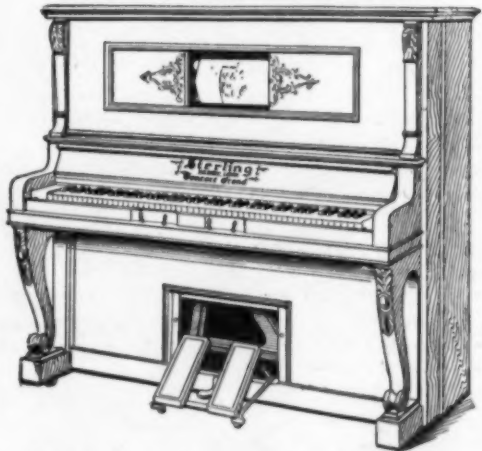


## WHERE THEY ARE.

## I. INDIVIDUALS.

- Banner, Michael**—Newark, Jan. 11.  
**Bauer, Harold**—New Orleans, Jan. 15.  
**Bispham, David**—Loudon G. Charlton, manager. N. Y. Oratorio Society, Jan. 7, 9; Allentown, Pa., Jan. 11; New York, Mendelssohn Hall, Jan. 13.  
**Blauvelt, Lillian**—F. C. Whitney, manager. "The Rose of Alhambra," Peoria, Ill., Jan. 8; Galesburg, Jan. 9; Moline, Ill., Jan. 10; Davenport, Ia., Jan. 11; Rockford, Jan. 12; Bloomington, Jan. 13.  
**Coons, Minnie**—New York, Vassar Alumnae, Jan. 6.  
**Crane, Ethel**—New York, Mendelssohn Hall, Jan. 11.  
**Cunningham, Claude**—Philadelphia, Jan. 9; Wilmington, Del., Jan. 11; Washington, Jan. 13; Huntington, W. Va., Jan. 15.  
**Dolmetsch, Arnold**—Chicago, Jan. 9; Springfield, Ill., Jan. 10; Peoria, Jan. 11.  
**Gadski, Johanna**—Loudon G. Charlton, manager. Chicago, Jan. 6; Toledo, Jan. 9; Troy, Jan. 11; Baltimore, Jan. 12.  
**Gerardy, Jean**—New York, Philharmonic, Jan. 6.  
**Grasse, Edwin**—New York, Mendelssohn Hall, Jan. 25.  
**Grienauer, Karl**—New York, Mendelssohn Hall, Jan. 10-11.  
**Hess, Willy**—Boston, Symphony Hall, Jan. 6; New York, Carnegie Hall, with Boston Symphony, Jan. 13.  
**Hall, Marie**—Henry Wolfsohn, manager. Chicago, Jan. 5; New York, Jan. 8; New Haven, Jan. 10; Toronto, Jan. 13; Ottawa, Jan. 15.  
**Hall-Buckhout, Jennie**—New York, with Sorosis, Jan. 1; Passaic, N. J., Jan. 4; New York, Aeolian Hall, Jan. 6; Delmonico's, Jan. 8; Brooklyn, Jan. 11; Yonkers, Jan. 16.  
**Johns, Clayton**—New York, Mendelssohn Hall, Jan. 9.  
**Kubelik, Jan**—Otto Goerlitz, manager. Buffalo, Convention Hall, Jan. 6; Detroit, Jan. 9; Cleveland, Jan. 10; Indianapolis, Jan. 13.  
**Kirkby-Lunn, Mme.**—Minneapolis, with Symphony Orchestra, Jan. 5.  
**Kramer, Leopold**—Violin recital, Indianapolis, Jan. 8.  
**Nielsen, Alice**—Shubert Bros., managers, Los Angeles, Jan. 8.  
**Nichols, Marie**—Loudon G. Charlton, manager. Bay City, Mich., Jan. 10; Chicago, Jan. 14.  
**Pascal, Julian**—Boston, Steinert Hall, piano recital, Jan. 11.  
**Powell, Maud**—New York, Mendelssohn Hall, Jan. 11.  
**Reisenauer, Alfred**—Loudon G. Charlton, manager. Boston, Jan. 6; New York, Jan. 7, 8 and 11; Baltimore, Jan. 10; Brooklyn, Jan. 12; New York, Jan. 13.  
**Ruegger, Elsa**—Loudon G. Charlton, manager. Philadelphia, Jan. 5; Chicago, Jan. 14; Cleveland, Jan. 18.  
**Rio, Anita**—Bowling, Col., Jan. 8; Denver, Jan. 9; Colorado Springs, Jan. 11; Chicago, Jan. 15.  
**Roers, Francis**—Loudon G. Charlton, manager. Omaha, Jan. 15.  
**Rubinstein, Arthur**—New York, with Philadelphia Orchestra, Jan. 8; Baptist Temple, Brooklyn, Jan. 9.

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## II. ORCHESTRAS.

- Samaroff, Olga**—J. E. Francke, manager. Albany, Jan. 5; St. Louis, The Odeon, Jan. 9; Troy, Jan. 17; Cambridge, Mass., Jan. 18.  
**Scheff, Fritz**—C. B. Dillingham, manager. New York, Knickerbocker Theatre, Dec. 25, indefinitely.  
**Sembrich, Marcella**—Boston, Symphony Hall, Jan. 13.  
**Shay, Jessie**—New York, Mendelssohn Hall, with Kaltenborn Quartette, Jan. 18.
- Boston Symphony Orchestra**—Boston, Jan. 6; New York, Carnegie Hall, Jan. 11; Brooklyn, Baptist Temple, Jan. 12; New York, Carnegie Hall, Jan. 13.  
**Kneisel Quartet**—Boston, Jan. 7-9.  
**Longy Club**—Orange, N. J., Music Hall, Jan. 11.  
**Margulies, Adele, Trio**—New York, Mendelssohn Hall, Jan. 13.  
**Meade, Olive, Quartet**—New York, Mendelssohn Hall, Jan. 9.  
**Mendelssohn Trio**—New York, Hotel Majestic, Jan. 9, afternoon.  
**New York Symphony Orchestra**—New York, Carnegie Hall, Jan. 7, 9, 14 and 16 (with Felix Weingartner).  
**New York Philharmonic**—New York, Carnegie Hall, Jan. 6, 13, 19, 20.  
**People's Concert Association**—Indianapolis, Caleb Mills Hall, Jan. 9.  
**People's Symphony**—New York, Carnegie Hall, afternoon, Jan. 6.  
**Philadelphia Orchestra**—Philadelphia, Jan. 5, 6; New York, Carnegie Hall, Jan. 8; Brooklyn, Baptist Temple, Jan. 9; Wilmington, Del., Jan. 11.  
**Pittsburg Orchestra**—Pittsburg, Jan. 11; California, Pa., Jan. 14; Buffalo, Jan. 17; Cleveland, Jan. 18.  
**Schumann String Quartet**—Newark, N. J., Wallace Hall, Jan. 10.  
**Sousa's Band**—New York, Hippodrome, Jan. 7; Boston, Symphony Hall, Jan. 10.  
**Young People's Symphony**—New York, Carnegie Hall, Jan. 6.

## III. OPERATIC ORGANIZATIONS.

- A Society Circus**—New York, Hippodrome, indefinitely.  
**Babes and the Baron**—Shubert Bros., managers. New York, Lyric Theatre, indefinitely.  
**Babes in Toyland**—Baltimore, Jan. 6.  
**English Grand Opera**—Henry W. Savage, director. Vicksburg, Jan. 8; Memphis, Jan. 9-10; Little Rock, Jan. 11; Dallas, Jan. 12-13.  
**Fantana**—Shubert Bros., managers. Boston, indefinitely.  
**Forty-five Minutes from Broadway**—Klaw & Erlanger, managers. New York, Amsterdam Theatre, indefinitely.  
**Fritz in Tammany Hall**—Klaw & Erlanger, managers. Chicago, Illinois Theatre, to Jan. 13.  
**Happyland**—Shubert Bros., managers. Chicago, indefinitely.  
**Humpty Dumpty**—Klaw & Erlanger, managers. Cincinnati, Grand Opera House, Jan. 1-13.  
**Mexicana**—Shubert Bros., managers. Pittsburg, Jan. 8-16.  
**Miss Dolly Dollars**—C. B. Dillingham, manager. Philadelphia, to Jan. 6.  
**Moonshine**—Daniel V. Arthur, manager. New York, Majestic Theatre, indefinitely.  
**Pearl and the Pumpkin**—Klaw & Erlanger, managers. Cleveland, to Jan. 6.  
**Rogers Brothers in Ireland**—Klaw & Erlanger, managers. Pittsburg, Nixon Theatre, Jan. 1.  
**Sergeant Brue**—C. B. Dillingham, manager. Philadelphia, to Jan. 6.  
**The Catch of the Season**—Charles Frohman, manager. Boston, Colonial Theatre, Jan. 8-20.  
**The Earl and the Girl**—Shubert Bros., managers. New York Casino, indefinitely.  
**The Ham Tree**—Klaw & Erlanger, managers. Chicago, Colonial Theatre, indefinitely.  
**The Mayor of Tokio**—New York, New York Theatre, indefinitely.  
**The Press Agent**—Shubert Bros., managers. Pittsburg, to Jan. 6.  
**The Prince of Pilsen**—Henry W. Savage, manager. Chicago, Jan. 8-27.  
**The Sho-Gun**—Henry W. Savage, manager. Butte, Jan. 8; Anaconda, Jan. 9; Helena, Jan. 10; Fargo, Jan. 13.  
**The Sultan of Sulu**—Madison Corey, manager. Detroit, Jan. 8-13.  
**The Yankee Consul**—John P. Slocum, manager. Sacramento, Jan. 8; Stockton, Jan. 9; Fresno, Jan. 10.  
**Tivoli Opera Co.**—San Francisco, indefinitely.  
**Veronique**—Klaw & Erlanger, managers. New York, Broadway Theatre, indefinitely.  
**Woodland**—Henry W. Savage, manager. Davenport, Iowa, Jan. 8; Cedar Rapids, Jan. 9; Des Moines, Jan. 10; Omaha, Jan. 11; Sioux City, Jan. 12; Lincoln, Neb., Jan. 13.  
**Wonderland**—Montreal, Jan. 8-13.

## DATES AHEAD.

- January 6**  
 New York Philharmonic Concert, Carnegie Hall, New York.  
 Boston Symphony Concert, Symphony Hall, Boston.  
 Kubelik, recital, Convention Hall, Buffalo.  
 Reisenauer, recital, Jordan Hall, Boston.  
 Young People's Symphony, Carnegie Hall, New York.
- January 7**  
 New York Symphony Concert, Carnegie Hall, New York, afternoon.  
 Sousa Concert, Hippodrome, New York.  
 Kneisel Quartet Concert, Boston.  
 Reisenauer Recital, Mendelssohn Hall, New York.  
 Popular Concert, Metropolitan Opera House, New York.
- January 8**  
 Philadelphia Orchestra, Arthur Rubinstein, soloist, Carnegie Hall, New York.  
 Marie Hall, violin recital, New York.  
 Reisenauer Recital, Mendelssohn Hall, New York.
- January 9**  
 Philadelphia Orchestra, Arthur Rubinstein, soloist, Baptist Temple, Brooklyn.  
 Mendelssohn Trio, Hotel Majestic, New York, afternoon.  
 Olive Mead Quartet, Mendelssohn Hall, New York.  
 New York Symphony Concert, Carnegie Hall, New York.  
 Kneisel Quartet, Potter Hall, Boston.  
 Kubelik recital, Detroit.  
 People's Concert, Caleb Mills Hall, Indianapolis.

Anita Rio, concert, Denver.  
 Choral Society Concert, Mme. Samaroff, soloist, The Odeon, St. Louis.  
 Clayton Johns, Mendelssohn Hall, N. Y.  
 Severn lecture-recital, Severn Studios, New York  
 Barclay Dunham, lecture song recital, Barnard Club, Brooklyn.  
 Women's Philharmonic Society musicale, Waldorf-Astoria, New York.

## January 10

Grienauer-Crane recital, Mendelssohn Hall, New York.  
 Y. M. C. A. Concert, Carnegie Hall, New York.  
 Kubelik, Recital, Cleveland.  
 Marie Hall, Recital, New Haven.

## January 11

Boston Symphony Concert, Reisenauer, soloist, Carnegie Hall, New York, evening.  
 Maud Powell, recital, Mendelssohn Hall, New York.  
 Pittsburg Orchestra, Pittsburg.  
 Anita Rio, concert, Colorado Springs.  
 Philadelphia Orchestra, Wilmington, Del.  
 Karl Grienauer, recital, Mendelssohn Hall, New York.

## January 12

New York Philharmonic Concert, Carnegie Hall, New York, afternoon.  
 Boston Symphony Concert, Baptist Temple, Brooklyn.  
 Montreal Symphony Concert, Otie Chew, soloist, Academy of Music, Montreal.

## January 13

New York Philharmonic Concert, Carnegie Hall, New York.  
 Adele Margulies Trio, Mendelssohn Hall, New York.  
 Boston Symphony Concert, Carnegie Hall, New York.  
 Marie Hall, recital, Toronto.  
 Mme. Sembrich, concert, Symphony Hall, Boston.  
 David Bispham, concert, Mendelssohn Hall, New York.

## January 14

New York Symphony Orchestra, Carnegie Hall, New York (afternoon), Felix Weingartner to lead.  
 Arion Concert, Arion Hall, New York.  
 Eleventh Sunday Chamber Concert, Chickering Hall, Boston.  
 Recital by Marie Nichols and Elsa Ruegger, Music Hall, Chicago.  
 Pittsburg Orchestra, California, Pa.  
 People's Choral Union, Jordan Hall, Boston.

## January 15

Kubelik recital, English Opera House, Indianapolis.  
 New Haven Oratorio Society, Bruch's "Arminius," New Haven, Conn.  
 Anita Rio, song recital, Chicago.  
 Marie Hall, violin recital, Ottawa.  
 Bagby Musicales, Waldorf-Astoria, New York.  
 Claude Cunningham, song recital, Huntington, W. Va.

## January 16

Paul Dufault, song recital, Fall River.  
 Reisenauer, recital, Mendelssohn Hall, New York City.  
 Flonzaley Quartet, Chamber Music Hall, Carnegie Hall, New York.  
 New York Symphony Orchestra, Symphony Hall, Boston.  
 Bispham, recital, Mendelssohn Hall, New York.  
 Yonkers Choral Society, Yonkers, N. Y.

## January 17

Mme. Samaroff, piano recital, Troy.  
 Pittsburg Orchestra, Buffalo.  
 Marie Hall, violin recital, Montreal.  
 Victor Beigel, piano recital, Mendelssohn Hall, New York.  
 Flonzaley Quartet, Carnegie Hall, New York.  
 Choral Symphony Society, New Orleans.  
 Minnie Coons, piano recital, Wilkes-Barre.

## January 18

Josef Lhevinne, piano recital, New London, Conn.  
 Mme. Samaroff, piano recital, Cambridge, Mass.  
 Pittsburg Orchestra, Cleveland.  
 Heinrich Meyn, song recital, Mendelssohn Hall, New York (afternoon).  
 Kaltenborn Quartet, Mendelssohn Hall, New York (evening).  
 Olive Meade Quartet, Association Hall, Brooklyn.  
 Claude Cunningham, song recital, Atlanta, Ga.  
 Boston Symphony Quartet, Cambridge, Mass.  
 New York Symphony Orchestra, Rafael Joseffy, soloist, Symphony Hall, Boston.  
 Minnie Coons, piano recital, Scranton, Pa.  
 Willy Hess, violin recital, Cambridge, Mass.  
 Karl Grienauer, cello recital, Steinert Hall, Boston.

## January 19

New York Philharmonic Society, Carnegie Hall, New York.  
 Marie Hall, violin recital, Pittsburg.  
 Paul Dufault, song recital, Willimantic, Conn.

## January 20

New York Philharmonic Society, Carnegie Hall, New York.  
 Marie Hall, violin recital, Pittsburg.  
 Mme. Samaroff, piano recital, Steinert Hall, Boston.

The services of Jennie Hall-Buckhout are in some demand as a singer at musicales and concerts. Having appeared this week before the Sorosis in New York City, on Monday, and at Passaic, N. J., on Thursday in "The Rose Maiden," she sings at Aeolian Hall, New York, on January 6, at Delmonico's on January 8 for the Daughters of 1812, in Brooklyn on January 11 with the Borough Park Choral Society in Gounod's "Gallia," and at Yonkers, N. Y., on January 16 with the Yonkers Choral Society.

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Clarence R. Brown, for the last eleven years musical director of the State Normal and Industrial College for Women, at Greensboro, N. C., died there December 30 of pneumonia, aged forty-four years.

Elizabeth G. Barron, organist of the Church of the Holy Redeemer, East Boston, Mass., died in that city on December 23. She was organist of the church for twenty-three years and well-known in local musical circles.

Joseph A. Emidy, a native of Cornwall, England, widely known as band master, died in Woonsocket, R. I., on December 26, aged seventy-two. He was organizer of the Woonsocket Cornet Band and conductor of various other musical organizations.

Frank H. Turner, well known in the theatrical profession through his connection with prominent light opera companies as leading tenor, died in Providence, R. I., on December 29 from typhoid fever. He had been playing with the Shubert Brothers' company, "The Filibuster," and became ill in Chicago about three months ago.

Philip F. Ried, once a well-known tenor singer, died in Rochester, N. Y., December 31, after a long illness. He was born in Hesse Darmstadt fifty-two years ago. He went to Rochester in 1880 with the Chicago Church Choir Company, which gave the first presentation of "Pinafore." The Rochester Maennerchor obtained his services and he remained with it for twenty-five years.

F. C. M. Laretz, one of the best-known singers in Buffalo, died there on December 26. He was prominently associated with various singing societies, both as a singer and promoter for many years, and filled the office of vice-president of the Orpheus Singing Society for several terms. He was solo basso at St. Paul's Church for years, and later sang with the quartet at the Chapel of the Blessed Sacrament. He organized the Symphony Orchestra, an organization which he founded in 1885, and maintained for twelve years, paying an annual deficit of from \$1,000 to \$4,000 out of his own pocket.

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We invite correspondence from all who are interested in artistic pianos.

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**T**HERE is always one by which the rest are measured. In the Piano world, that one is the EVERETT. Ask piano makers where the advance has been in this art; ask professional pianists which piano they would prefer to play; ask the vocalist which piano best sustains the voice; ask the acoustician which piano possesses the best scale, and that piano tone which most commends itself to him; ask the best dealers which is the first choice today among amateur musicians and those influential people who desire only the best in their homes—and the answer to each question is the same:

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